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# HARPER'S HANDBOOK FOR TRAVELERS IN EUROPE AND THE EAST.

Being a Guide through France, Belgium, Holland, Germany, Austria, Italy, Egypt, Syria, Turkey, Greece, Switzerland, Russia, Denmark, Sweden, Spain, and Great Britain and Ireland.

WITH OVER ONE HUNDRED MAPS AND PLANS OF CITIES.

By W. PEMBROKE FETRIDGE.

In Three Vols., 12mo, Full Leather, Pocket-Book Form, \$3 00 per Vol. ; or the Three Volumes in one, similar Binding, \$7 00.

The object of this work is to give a distinct and clear outline, or a skeleton tour, through the different cities and places of interest in Europe and the East; the names of the principal works of art by the leading masters in all the galleries; the fees expected by the different custodians; the names and charges of the principal hotels; the cost of traveling the different routes, and the time employed; all the items in reference to the transportation of luggage, and the innumerable small charges which tend to swell the account of traveling expenses; so that tourists may be able to travel without a courier, saving thereby twenty-five per cent. of their expenses, and will not be obliged to buy some twenty-five volumes of Guide-Books at an expense of \$60 or \$70, in addition to the charges upon their weight. Those *who have been* in Europe, and those *who can not go* to Europe, will both find in this work a fund of entertainment; the first to read up and remember what they *have* seen, and the second what they *ought* to have seen.

FROM THE UNITED STATES MINISTER AT GREECE.

(Late U. S. Consul General at Paris.)

55 RUE DE CHATEAUDUN, PARIS, Sept. 10, 1873.

MY DEAR MR. FETRIDGE:

I have read and examined with lively interest the new and extended edition of your extremely valuable "HAND-BOOK FOR TRAVELLERS IN EUROPE AND THE EAST." You have evidently spared no time or pains in consolidating the results of your wide travel; your great experience. You succeed in presenting to the traveler the most valuable guide and friend with which I have the good fortune to be acquainted. With the warmest thanks, I beg you to receive the most cordial congratulations of yours, very faithfully,

JOHN MEREDITH READ, Jr.

W. PEMBROKE FETRIDGE, Esq.

It gives the best routes of travel, names the places of interest, tells how much money certain trips cost, and furnishes the traveler with all the necessary advice and full information for a trip to any or all parts of the Old World. We do not see how a person crossing the Atlantic can afford to do without it.—*Home Journal*.

From having traveled somewhat extensively in former years in Europe and the East, I can say with entire truth that you have succeeded in combining more that is instructive and valuable for the traveler than is contained in any one or series of Hand-Books that I have ever met with.—T. B. LAWRENCE, U. S. Consul General, Florence, February 15, 1866.

## Harper's Phrase-Book.

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ITALY, EGYPT, SYRIA, TURKEY, GREECE, SWITZERLAND, TYROL,  
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By **W. PEMBROKE FETRIDGE,**

AUTHOR OF "THE RISE AND FALL OF THE PARIS COMMUNE," "HARPER'S PHRASE-BOOK," ETC.

WITH OVER ONE HUNDRED MAPS AND PLANS OF CITIES.

IN THREE VOLUMES.

VOLUME II.

GERMANY, ITALY, EGYPT, SYRIA, TURKEY, AND GREECE.

**THIRTEENTH YEAR.**

NEW YORK:—HARPER & BROTHERS, PUBLISHERS.

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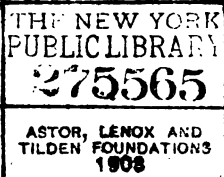
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1874.

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☞ Advertisers wishing to discontinue their advertisements must inform the Publishers on or before the 1st of January in each year, that the necessary alterations may be made in time for the New Edition.

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THE NEW  
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## PREFACE

### TO THE THIRTEENTH YEAR.

THE success of "Harper's Hand-book" for the last twelve years has stimulated the author and publishers to renewed exertions to make it the most correct and useful work of the kind published. The author, who resides in Europe, has spent most of the year 1873 in Switzerland, Russia, Sweden, Norway, and Denmark, and all of these countries have been entirely rewritten, while most important additions and corrections have been made in the descriptions of other countries, which will be found to vary materially from the edition of 1873.

The vast amount of matter now collected has made it necessary to divide the work into three volumes, the carrying of which will be found more convenient to the tourist.

The corrections are all brought down to January, 1874, which is several years later than the date of any European Hand-book of travel. The advantages of this are evident. New lines of railway are constantly opened, bringing desirable places of resort into easy communication with each other, which before were separated by days of uncomfortable posting.

While every effort has been made to secure absolute correctness in the work, the author is fully aware of the difficulty of attaining perfection in this respect. As the *London Spectator*, in its review of the edition of 1871, justly observed, "The labor and incessant attention required to mark the changes of every year must be a severe strain on any man's faculties." The corrections and additions amount to several thousand every year; but the author is confident that no important errors have escaped his observation, and that the information gathered with so much labor

will be found to be correct in every essential particular. An excellent new map of Switzerland has been expressly engraved, with sixty-nine different routes marked thereon; also four smaller maps of Switzerland. A large map of Sweden, Denmark, and Norway, with numerous plans of cities, have this year been added.

A new general map of Europe has been substituted for the old one. The Hand-book now contains over one hundred maps, plans, and diagrams of countries, cities, routes, and objects of interest—three times as many as are given in any other Hand-book of travel.

W. P. F.

PARIS, January 1, 1874.

# P R E F A C E

## TO THE THIRTEENTH YEAR'S ISSUE OF "HARPER'S HAND-BOOK FOR TRAVELERS IN EUROPE AND THE EAST."

THE remarkable success of "Harper's Hand-book," first published in 1862, has fully realized the expectations of both author and publishers, the instance being very rare where a traveler has crossed the Atlantic without a copy in his possession or in that of one of his party. The reason of this great success is very evident; it is not compiled from hearsay and books which are out of date, and of no possible use to the traveler, but prepared by the author every year from his personal experience up to the moment of going to press, his time in Europe being wholly devoted to that purpose. The greater portion of these volumes is entirely new, and distinct from the last year's edition, while the residue has been revised and corrected up to the present moment.

To travel without a guide-book in any part of Europe is utterly impossible; a man without one being like a ship at sea without a compass—dragged round the country by a courier, and touching only at such points as it is the courier's interest to touch. You should purchase guide-books or remain at home.

The great objection to foreign guide-books is their number. To make the tour of Europe (even a short one of a few months), the traveler has formerly been compelled to purchase some twenty-five or thirty volumes (if published in the English language), at a cost of sixty or seventy dollars, and suffer the inconvenience of carrying some twenty-five pounds of extra baggage, and over one hundred volumes (if in the French language), one house alone in Paris publishing one hundred and twenty volumes. As the majority of American travelers do not remain over six months on the Continent, they dislike to be compelled to carry about a small library, when with the aid of Bradshaw's valuable "Continental Railway Guide" and the present volumes all their wants may be supplied.

The intention of the author of "Harper's Hand-book" is to give a distinct and clear outline, or skeleton tour, through the principal cities and leading places of interest in France, Germany, Russia, Turkey, Italy, Egypt, Syria, Palestine, Switzerland, Tyrol, Denmark, Norway, Sweden, Spain, Great Britain, and Ireland; to give the modes and cost of traveling the different routes by land and water, and which lines are to be preferred; the precautions to be taken to insure comfort and security; names and charges of the leading hotels; the most responsible houses from

which to make purchases; all the items in reference to the transportation of baggage, and the innumerable number of small charges which tend to swell the account of traveling expenses. By a careful attention to the tariff in such cases, the traveler will find himself the gainer by fifty per cent.

The author also intends to give the names of the principal works of art by the leading masters in all the different European galleries, with the fees expected by the custodians. In short, he intends to place before the traveler a good net-work of historical and other facts, pointing out where the reader may obtain fuller information if he desire it.

Of course it is impossible for perfect accuracy to be obtained in a work of this description; for while the author is watching the completion of the beautiful mosque of Mehemet Ali in Cairo, or the exquisite restorations that are being made at the Alhambra in Granada, a new bridge *may* be erected at St. Petersburg, or a new hotel opened at Constantinople; but to keep the information contained herein as nearly accurate as possible, the author, in addition to having made arrangements in the different cities to keep him acquainted with any important changes that may be made, requests that all mistakes or omissions noticed by travelers may be transmitted to 13 Avenue de l'Impératrice, Paris, for which he will be extremely thankful.

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VOL. II.—A 2.





# THE EMPIRE OF GERMANY.

## POLITICAL DIVISIONS. [THE EMPIRE OF GERMANY.] POLITICAL DIVISIONS.

The startling events produced by the Austrian and Prussian War of 1866, and still later by the Franco-Prussian War of 1870 and 1871, has realized the fondest dreams of German writers and German politicians, that of a common nationality. The wildest hopes of Prussia have been realized, and not only is Germany to-day united (with the exception of that portion which belongs to the Austrian Empire), but two of France's most populous provinces, viz., Alsace and Lorraine, comprising 5665 square miles (nearly one thousand square miles larger than the State of Connecticut), and containing over one and a half million of inhabitants, have been added to its territory. In addition to the territorial conquest, France has been compelled to pay five milliards of francs as a war indemnity, or enough to cancel all the regular debts of the empire (viz., 544,600,000 thalers), and the entire railroad debt of the country, amounting to 576,000,000, leaving a surplus in the treasury of nearly 236,000,000 dollars.

The modern German Empire was founded on the basis of treaties concluded between the North German Confederation and, 1st, the Grand-Duchy of Baden and of Hesse, the 15th of November, 1870; 2d, the Kingdom of Bavaria, the 23d of November, 1870; 3d, the Kingdom of Württemberg, the 25th of November, 1870. The ratification of these treaties was exchanged at Berlin on the 26th of January, 1871, and adopted by decree of the 16th of April, 1871, and the Constitution of the United German Empire was first put in force May 4th, 1871. The presidency of the empire belongs to the crown of Prussia, and is hereditary; King William I., of Prussia, accepted it at Versailles, January 18, 1871, and issued an address to the German people to that effect.

The imperial power is restrained in certain functions by the Reichstag (representatives), freely elected by the German people. The Confederation of States form the Empire, the fundamental points of which are based on the Constitution of the North German Confederation. The imperial power exercises the exclusive right of leg-

islation on all military and marine affairs, on the finances, commerce, post, railroads, telegraph, and all interior matters connected with the surveillance and inspection of the empire; on all foreign and international affairs, the right to declare war and conclude peace in the name of the empire; to conclude alliances and other treaties with foreign powers; to accredit and receive all foreign representatives; to settle all subjects of dispute between the federal states; to have jurisdiction over consuls, and in cases of high treason.

The Federal States reserve to themselves the right of issuing and regulating money, weights, and measures; of citizens to change their domicile; the organization of railroads, of municipal and commercial legislation; the right of procedure in criminal and civil affairs; of copyrights and patents; all matters connected with the liberty of the public press and the right of public meetings.

The army of the empire on a peace footing is about 400,000 men; on a war footing, 1,261,081 men, 27,703 officers, and 271,976 horses, the emperor being commander-in-chief.

Military service is obligatory. All citizens must serve twelve years, three in the active army, four in the reserve, and five in the landwehr.

The navy comprises 89 vessels of various sizes, 41 steam and 48 sail, carrying 484 guns of different calibre.

The following states compose the German Empire, with their population in 1872:

	Area in English sq. Miles.	Population.
Prussia and Lauenburg.	159,875	24,039,669
Bavaria.	29,628	4,824,421
Württemberg.	7,658	1,778,886
Baden.	5,918	1,434,970
Saxony.	5,776	2,423,401
Mecklenburg-Schwerin.	4,845	560,618
Hesse.	3,761	823,138
Oldenburg.	2,421	315,622
Brunswick.	1,531	302,792
Saxe-Weimar.	1,419	282,928
Saxe-Meiningen.	971	180,335
Saxe-Coburg-Gotha.	799	168,681
Mecklenburg-Strelitz.	767	48,770
Saxe-Altenburg.	510	141,426
Waldeck.	461	58,807
Reuss (Younger).	448	68,097
Lippe-Detmold.	438	111,352
Anhalt-Dessau.	1,017	197,041
Schwarzb.-Rudolstadt.	331	75,116
Schwarzburg-Sonders- hausen.	327	67,583
Lippe-Schaumburg.	207	31,186
Reuss (Elder).	144	48,889
Hamburg (free city).	151	305,196
Lubeck.	127	48,538
Bremen.	106	109,572
Alsace and Lorraine.	5,665	1,597,765
Total.	235,301	40,057,148

These states extend over a large area of Central Europe, between the Baltic Sea on the north, and Austria and Switzerland on the south; from the Netherlands and the North Sea on the west, to Austria and Russia on the east, embracing nearly a quarter of a million of square miles.

Within this extensive range the people are nearly throughout German, and, with some minor modifications, the language, customs, usages, and manners are the same. It is in regard to religious and social institutions that the chief differences are to be noted. Southern Germany is Catholic; Northern Germany has for the most part embraced the doctrines of the Lutheran or Reformed Church.

These different states, while possessing many characteristics of climate and natural productions in common, have, at least so far as the larger of them are concerned, some features which are peculiar to each, which will be noticed as we pass through their various countries.

"For nine centuries previous to 1792 Germany formed an empire, which was governed by a sovereign elected by the different states. For the purpose of administration, the empire was divided into ten circles, and comprised, besides the kingdom of Bohemia, the margravate of Mo-

ravia and the duchy of Silesia. Its capital was Vienna.

"The Diet, or general assembly of the empire, which was composed of three colleges, was convoked by the emperor; he was assisted in the administration of affairs by the Aulic Council, which exercised the functions of the supreme court of the empire. The conquests of the French, and the annexation of Belgium and the other countries on the left bank of the Rhine to France, led to the dissolution of the empire in 1806. This was replaced temporarily by the *Confederation of the Rhine*, which had for its object mutual assistance and the maintenance of peace among the confederate parties, who consisted of the king of Bavaria and Württemberg and several petty sovereigns. The Confederation was established at Paris 12th of July, 1806, under the protection of Napoleon. Its territory was from time to time considerably augmented till its dissolution in 1813.

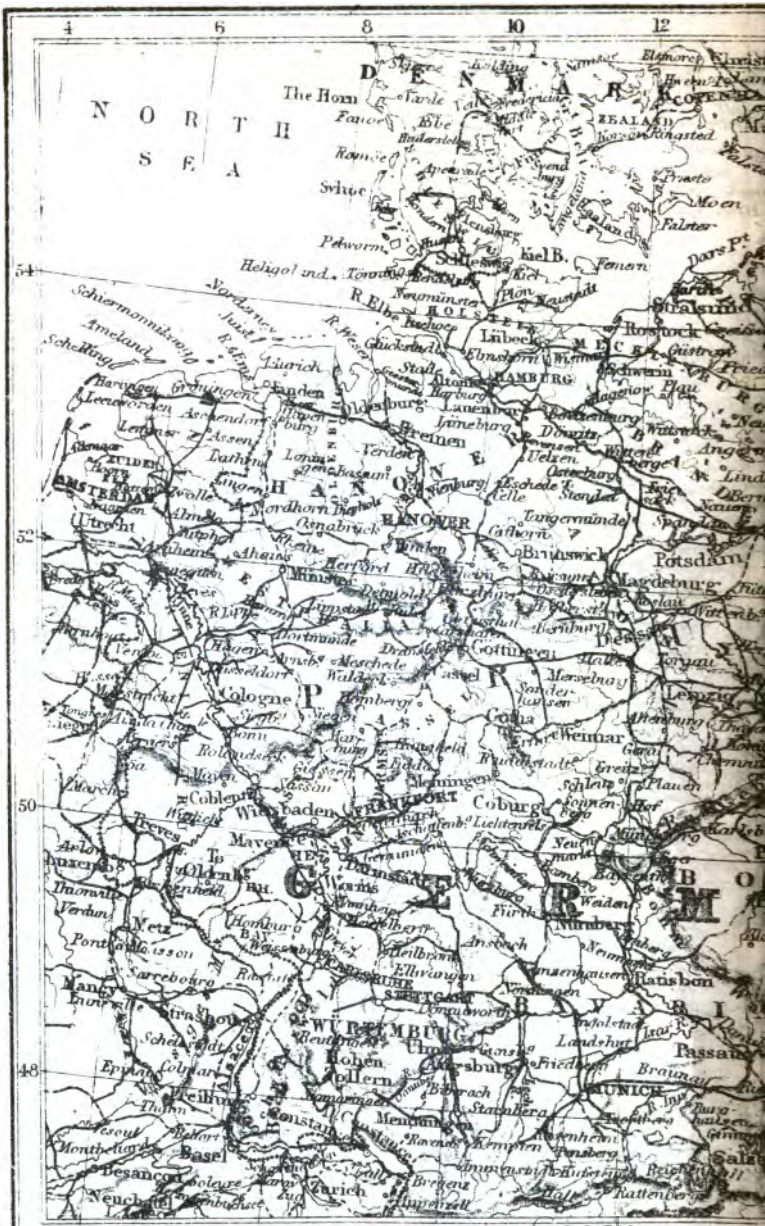
"In 1815, the Congress of Vienna established the *Germanic Confederation*, composed of all the states of Germany, who formed an alliance to secure the integrity of their laws and their respective territories, and to maintain the peace and order of the whole. The different states contributed to the military force in proportion to their population. The Confederation was represented by an assembly called the *Diet*, composed of deputies from the different states, the seat of which was Frankfurt on the Main. This state of matters continued until 1848, when an attempt was made to replace the German Diet by a representative Parliament, to meet at Frankfurt on the Main. Such a body, composed of 500 representatives, did meet at Frankfurt, March 30, and drew up a plan of representation, in accordance with which the first German National Assembly was elected, and met likewise at Frankfurt, May 18, 1848.

"This Assembly elected Archduke John of Austria to be lord lieutenant or regent (*Riechsvorweser*) of this newly-constituted German Empire. The same prince was in like manner elected regent by the Diet, when sitting in Frankfurt, and with this transaction the existence of the Diet may be said to have, for the time being, at least, virtually terminated.

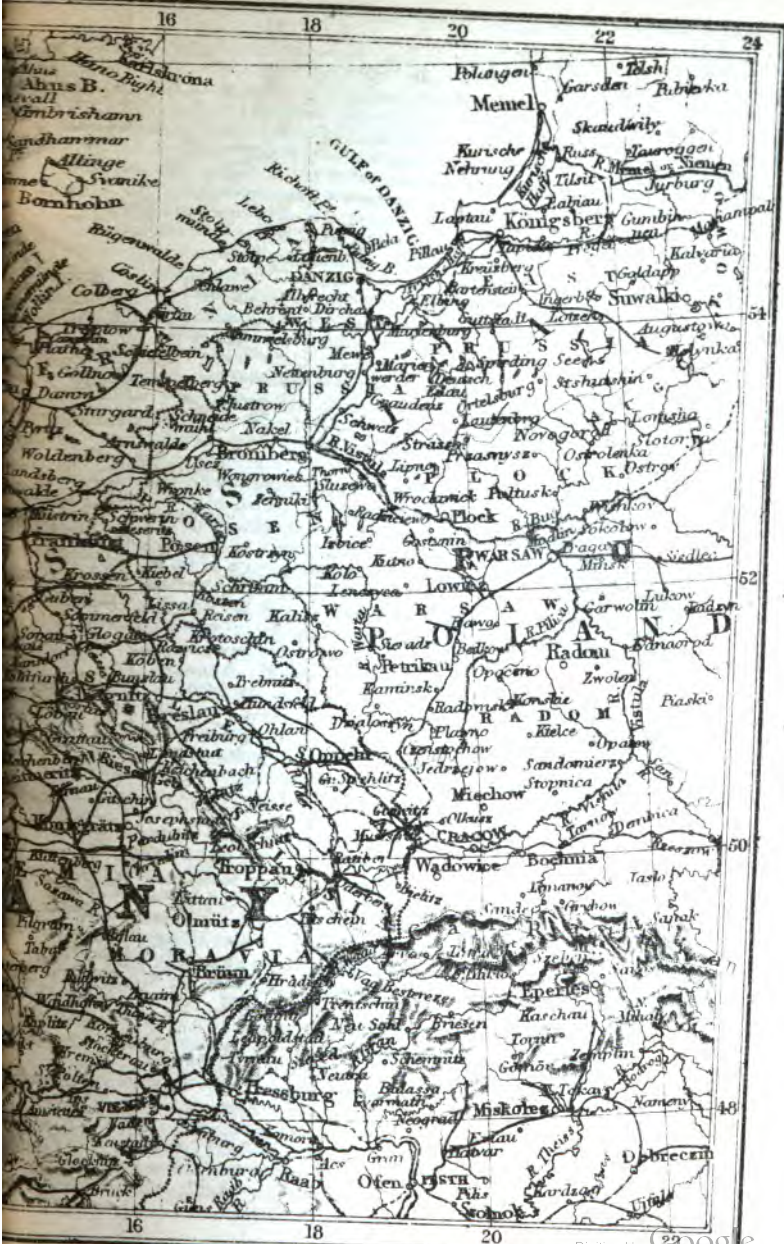
"The newly-constituted Assembly pro-

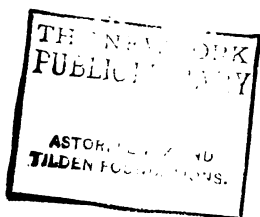
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ceeded to form a constitution for the German Empire, which, however, after being passed, was not recognized by the several important states. Discussion ensued; and on May 30, 1849, the Assembly resolved to transfer its place of meeting to Stuttgart.

"But this resolution not being acquiesced in by the government, it resolved to remain at Frankfort, while a large body of the members withdrew to Stuttgart, where the so-called German Parliament was summoned for June 6th. This was the final death-blow to that assembly, which at one time seemed destined to play so important a part in German history. Subsequently to this period Prussia endeavored to form a confederation, with herself at the head of it. This plan was opposed by several states, including Austria, which last, proceeding to act on the old law of the Confederation, by which, since 1815, the Diet of German States had been annually assembled at Frankfort, convoked the Diet, notwithstanding the remonstrances of Prussia. With the exception of Prussia and Oldenburg, all the states obeyed the summons.

"Subsequently to this period, the pretensions of Prussia to form and head a separate confederation nearly involved Germany in a general war, which was, however, happily prevented. Meetings between the ministers of Prussia and Austria took place, and differences were so far arranged that these two leading powers, with the concurrence of the other states, united in attempting to re-constitute the German Confederation, which was finally accomplished."

The present ruler of Prussia is Frederick William, born March 22, 1797; became regent October 9, 1858; and succeeded his brother January 2, 1861, under the title of William I., since which time he has accepted the imperial crown. His son, the Prince Imperial, married the Princess Victoria, daughter of the Queen of England, January 25, 1858. The emperor is descended from the younger branch of the house of Hohenzollern, which has been rapidly augmenting in importance for the past five hundred years, while the elder branch has been dying out. Prussia is governed by a Constitution, adopted January 31, 1850. The population is 24,039,543, nearly half of whom are Protestants, eight million Catholics, ninety-two thousand of

other Christians, and over three millions of Jews. The receipts and expenses of the government are a little over one hundred and twenty millions of dollars.

*The German Customs League.*—Formerly every different state in Germany had its own custom-houses, its own tariff and revenue laws, which frequently differed very widely from those of its neighbors. Each petty state endeavored to procure a revenue for itself, or to advance its own industry by taxing or prohibiting the productions of those by which it was surrounded, and customs' officers and lines of custom-houses were spread over the country, instead of being reciprocal and dependent. Now, throughout the whole extent of this immense country, there is nothing to prevent the freedom of commerce. A commodity, whether for consumption or transit, that has once passed the frontier of the League, may be subsequently conveyed without let or hindrance throughout its whole extent.

Throughout Germany thirty pounds of baggage is allowed free of expense; all above that is charged.

The most direct and probably most interesting route from Paris to the Empire of Germany is *via* Epernay, Chalons, and Nancy; thence to Metz—acquired by conquest from France during the war of 1870. Then *via* Forbach to Strasbourg; thence down the Rhine to Cologne, and direct to Berlin.

Or direct to Cologne, *via* Aix-la-Chapelle, Hanover, and Minden to Berlin.

For description of towns on the route, see Index.

From *Paris to Metz*; time: express night train leaves Paris at 8.35 P.M., and arrives at Metz at 6.14 A.M.=9 h. 39 m. The day train takes longer time; viz., leaves Paris at 8.35 A.M., and arrives at Metz at 7.37 P.M.

For description of towns on the route, see Index. At Avricourt the German frontier is crossed.

Metz was formerly one of the strongest fortresses belonging to France. It is situated on the Moselle, and contains a population of 54,817. Principal hotel, *Grand Hôtel de Metz*. It possesses a fine cathedral, part of which dates from the 14th century. The town contains also a large arsenal, with cannon foundry, and a military hospital. The fortifications were planned by Vauban. The most important works are the forts of Belle Croix and La Double Couronne; also a redoubt called Le Paté, which may be converted into an island. It was besieged in 1552 during ten months by the Emperor Charles V., who was finally obliged to raise the siege. Until the late war it has borne the name of the Virgin Fortress; but on the 27th of October, 1870, it capitulated: 3 marshals of France, 66 generals, 6000 officers, and 173,000 troops surrendered themselves prisoners of war. The whole army was under the command of Marshal Bazaine, who was tried by a court-martial in 1873, sitting at the Grand Trianon, under the presidency of the Duc d'Aumale, and sentenced to be degraded and shot, for not having done all that duty and honor required. The court, however, recommended him to the clemency of the president, and Marshal McMahon commuted his sentence to imprisonment for twenty years.

Seventeen miles from Metz is *Thionville*, a town of 7376 inhabitants, and a fortress of the third class, constructed by Vauban. It has been taken three times: by the Duc de Guise in 1558, by the Duc d'Enghien in 1643, and by the Prussians, November 24th, 1870. It has passed, by the treaty of 1871, into the possession of Prussia.

Returning from Thionville (in proceeding to Luxembourg; see *Germany*), and passing through *Forbach* in two hours from Metz, then Hagenau, and we reach

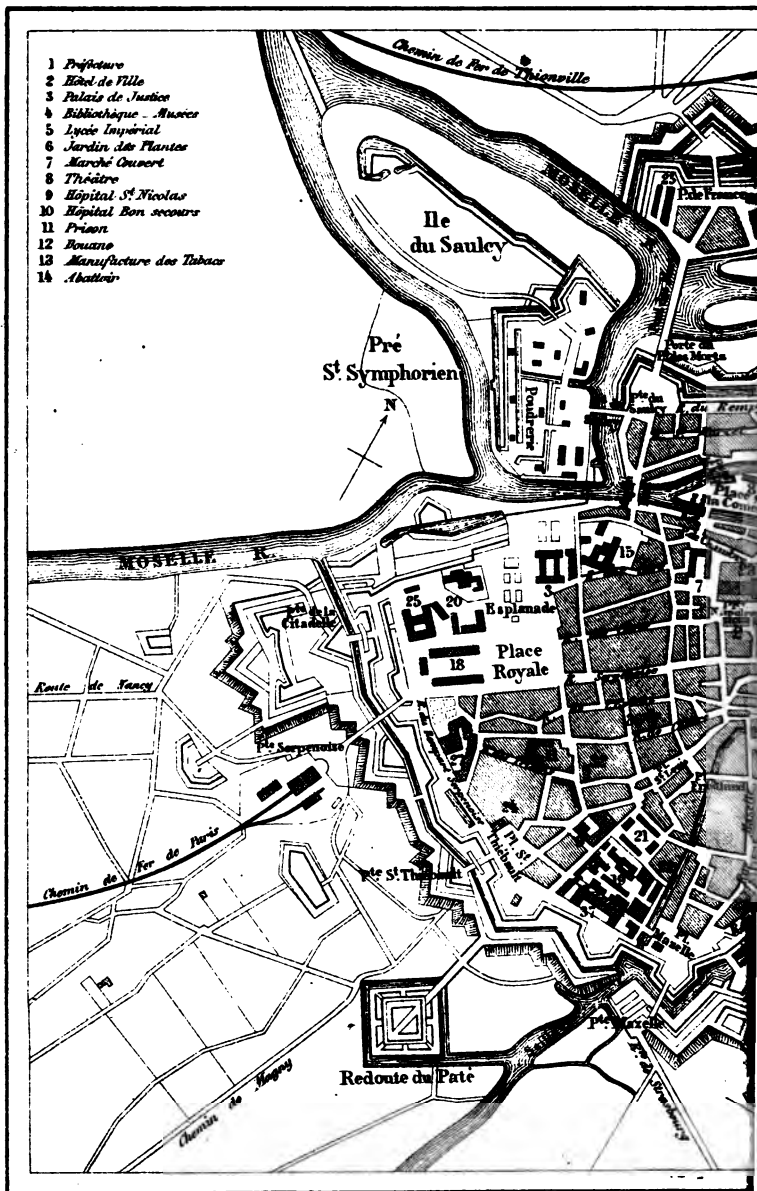
*Strasbourg* (lately the chief city in the department *Du bas Rhin*, France), containing nearly 70,000 inhabitants. The principal hotel, and one of the best in the country, is *Hôtel de Paris*. Strasbourg, although of late belonging to France, is essentially a German town, both in appearance and in the language and costume of the lower orders, few of whom speak French, although until lately it was taught in all the public schools. It is situated about  $1\frac{1}{2}$  miles from the Rhine, which is crossed here by a bridge of boats. It was besieged and taken by Louis XIV. in 1681, since which time it belonged to the French up to 1871, when it was annexed to Germany. It is considered one of the strongest fortresses in Europe. In addition to its fortifications, there are sluices constructed by Vauban, which, when opened, will flood the country for miles around. The arsenal, when in possession of the French, contained 1000 pieces of cannon, and arms for 150,000 men. The gates of Strasbourg are closed at 10 o'clock in summer and 8 o'clock in winter, but travelers are generally admitted at all times.

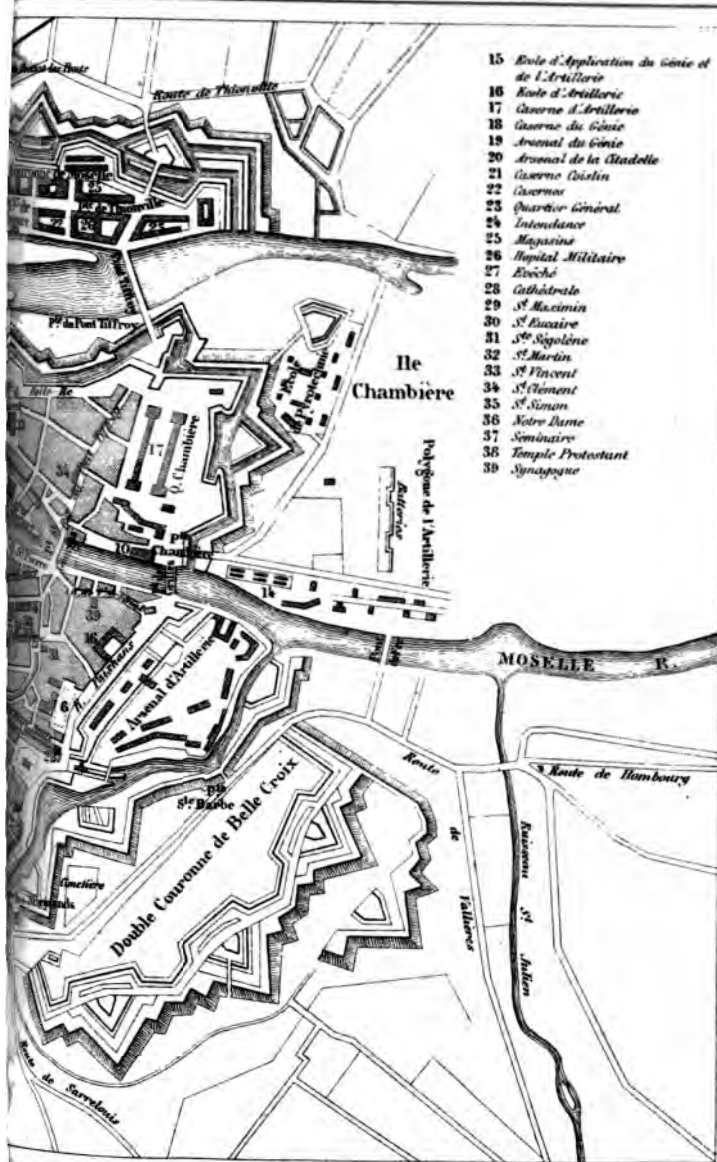
The principal object of interest, and the one to which travelers first resort after their arrival, is the *Cathedral* or *Minster*. This masterpiece of architecture is the work of Erwin of Steinbach, and continued after his death by his son and daughter Sabina: it was begun in 1277, and finished in 1601; John Hultz, of Cologne, completed the work. Its spire is remarkable for being the *highest in the world*, standing 468 feet above the level of the cathedral floor: it is 25 feet higher than the Pyramid of Cheops at Cairo, although the pyramid must have been about the same height, but has been worn away by the action of the atmosphere, the surface of its top being now about 15 feet in diameter. The view



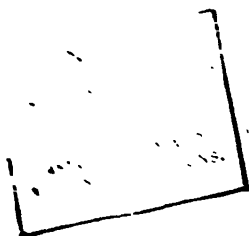
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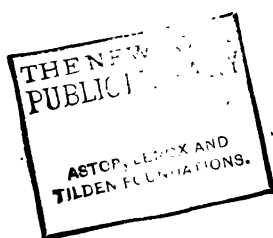




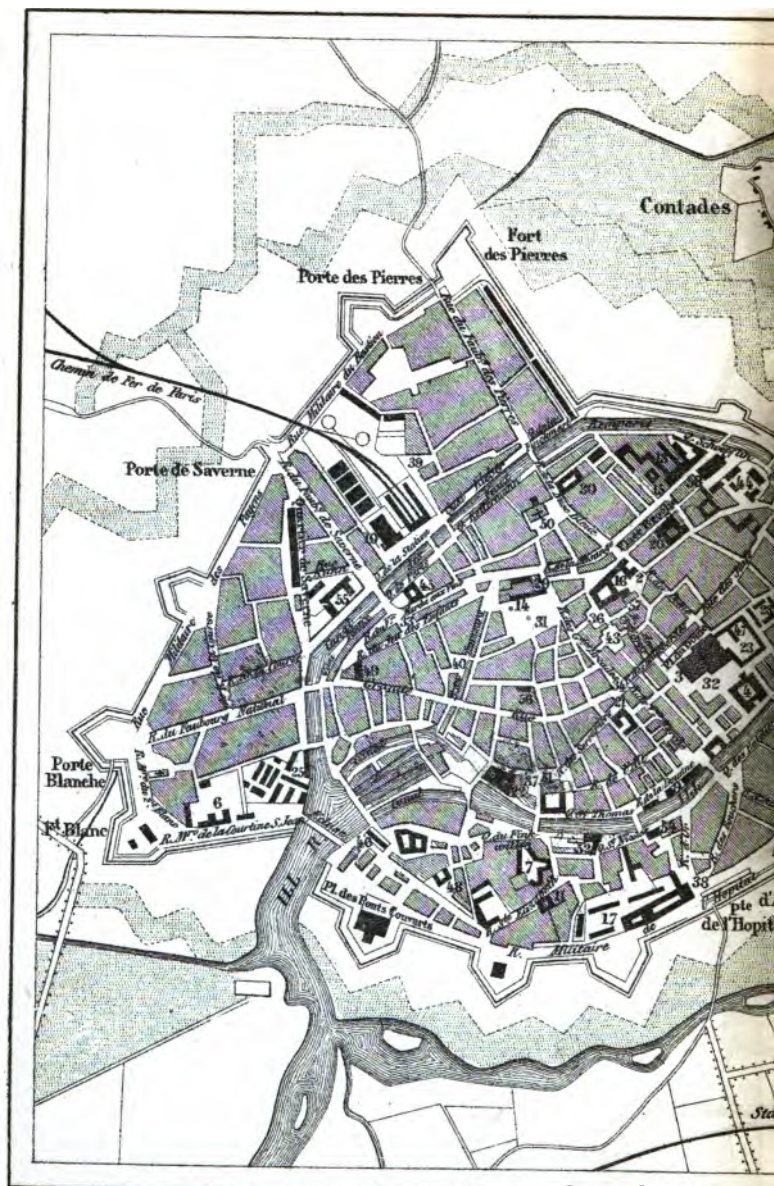
- 1 Propriétaire
- 2 Hôtel de Ville
- 3 Palais de Justice
- 4 Bibliothèque
- 5 Luxe intérieur
- 6 Jardin de
- 7 Marché
- 8 Théâtre
- 9 Hôtel
- 10 H. r.
- 11 r.
- 12 r.
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- 14





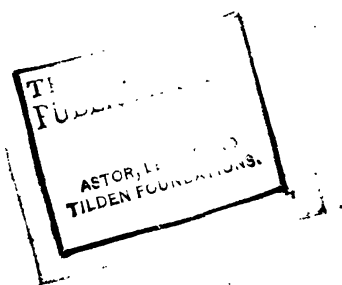












from the top of the spire is most grand: the windings of the Rhine, the Vosges Mountains of France, and the Black Forest of Germany, the scene of so many historical romances. A bird's-eye view of the whole panorama will well reward the adventurous sight-seer—adventurous, because the ascent can not be made without some danger, and requires considerable nerve and steadiness of head. The stonework is so very open that, in case of a sudden attack of giddiness or the slipping of the foot, the body might pass through; there have been several such cases. Two thirds of the way up there is a watchman's station, where persons live to keep a lookout for fires: here the visitor's register is kept, and you can purchase prints, plans, and books descriptive of the cathedral. The interior is rich in stained glass, but the most remarkable object of interest it contains is its world-renowned clock, invented three hundred years ago. It would require a volume to describe it. When you visit it, be particular to be present at 12 o'clock *precisely*, as that is the only time during the twelve hours when the cock crows, and all the images, puppets, etc., are set in motion.

The church of *St. Thomas* should be visited for the purpose of examining the monument of Marshal Saxe by Pigalle, erected to the memory of that hero by his sovereign, Louis XV. It is considered one of the finest efforts of the chisel. This church also contains two bodies in glass cases, said to be those of the Count of Nassau and his daughter: the flesh and clothes have been preserved in their present state for over 400 years. The *Public Library*, which formerly contained over 100,000 volumes, is rich in its collection of early efforts in the art of printing, among which are Metelin's Bible, printed in 1466, and Cicero, printed by Faust in 1465. This building was destroyed by the Prussian bombs during the late siege. Gutenberg, to whom a statue by David has been erected on Place Gutenberg, made his first attempt at printing here in 1435. On the site of the present Prefecture, in the middle of the 14th century, 2000 Jews were burned to death, accused of having poisoned the fountains and wells, which gave rise to the plague which at that time desolated the city.

Strasbourg is noted for the celebrated *Pâtés de fois gras*, made from the livers of geese. They are fed in such a manner that the liver grows to an unnatural size; it often weighs three pounds when the goose is killed.

Steamers descend the Rhine daily to Mayence in ten hours. Omnibuses convey you to the railway station at Kehl. From thence to Baden-Baden the time is four hours.

The memorable siege of Strasbourg by the Prussians, and its heroic resistance, only equaled by that of Paris, well deserve a few lines.

On the 8th of August a German officer appeared with a white flag before the city, and summoned the commandant, General Uhrich, to surrender, threatening a bombardment in case of refusal. This request was peremptorily denied, notwithstanding that the town was by no means in a state of defense, most of the garrison having been withdrawn from the town by Marshal McMahon. On the 19th of August the bombardment commenced, from which time it continued almost without interruption until the surrender of the city on the 28th of September, 1870. Among the principal buildings destroyed were the Bank of France, the Public Library, the Museum of Painting, the Theatre, the Prefecture, the Arsenal, the Palace of Justice, several churches, and part of the roof and the organ of the Cathedral. Whole streets were devastated, and the citadel was literally a mass of ruins.

On the 11th of September, a delegation sent by the Swiss, offering an asylum to the women and children of Strasbourg, entered the city, and on the 15th 500 persons, and on the 17th 568 persons—old men, women, and children—passed the Prussian lines on their way to Switzerland, where every comfort was afforded them.

There are several routes by which Cologne may be reached: either down the left bank, *via* Saarbruck and Binderbruck; or down the right bank, *via* Heidelberg and Frankfort; or taking steamer at Mayence, which in warm weather would be the most interesting.

From *Strasbourg to Cologne*; time, 14 hours. For *Cologne*, see Index.

From *Paris to Berlin*, *via* Aix-la-Chapelle, Cologne, and Hanover; time 23 h.

45 m. The morning train leaves Paris at 7.20, and arrives at Berlin at 7.05. The evening express takes three hours more, viz., leaving Paris at 3.45 P.M., arrives at Berlin at 6.45 A.M.=27 hours.

For French towns on the route to Aix-la-Chapelle, see vol. i., Index.

At station *Erquelines* the Belgian frontier is crossed. After passing Liege, the junction to the watering-place of *Spa* is reached. See vol. i., Index.

*Aix-la-Chapelle* (in Rhenish Prussia), the birthplace of Charlemagne, is a city of 60,000 inhabitants. It is well supplied with good hotels, chief among which are *Nuelen's Hotel*, *H. Grand Monarque*, *H. d'Empereur*, and *Couronne Impériale*: rates about the same as at *Spa*.

*Aix-la-Chapelle* was named after "the chapel" erected by Charlemagne. It stood on the site of the present cathedral or minster, and was intended as a place of burial for himself and descendants. It was consecrated by Pope Leo III., assisted by 365 bishops and archbishops. The church was destroyed by the Normans in the 10th century. The present edifice, however, is one of the oldest in Europe, and is unequalled in the number and value of the relics it contains, some of which are only shown once in seven years, when hundreds of thousands of infatuated mortals make pilgrimages to see them. They were presented to Charlemagne by the Grand Patriarch of Jerusalem. They consist of the swaddling-clothes in which the Savior was wrapped, the scarf he wore at the Crucifixion, spotted with blood, a cotton robe worn by the Virgin at the Nativity, and the cloth on which the head of John the Baptist was laid. These, with numerous presents of great value presented by different German emperors, are deposited in a silver vase of great cost, and, as we before remarked, are shown only every seventh year: 1860 was the last time.

There are also numerous other relics, considered not as of much importance, but guarded with jealous care. It requires a fee of one dollar to make the guardian expose them; the principal of which are a lock of the Virgin's hair, and a piece of the true cross, both of which Charlemagne wore round his neck when he died and while in the grave; the leathern girdle of Christ; the bones of St. Stephen; the cord which

bound the rod which smote the Savior; a piece of Aaron's rod, and the arm-bone of the Emperor Charlemagne. All the emperors and empresses of Germany for over 700 years have sworn on these relics at their coronation. Under the centre of the dome is a slab of marble, on which is inscribed "*Carlomagno*," pointing out the position of his tomb. A full mass is chanted in the Cathedral every Sunday at 10 o'clock A.M.

The *Hôtel de Ville* is an imposing building of the 14th century, standing on the site of the palace where Charlemagne was born. It is particularly celebrated for the congresses held there—that of 1748, when a general peace was signed by all the crowned heads of Europe, and that of 1818, when the Emperors of Russia and Austria, and the King of Prussia, in addition to deputies from Louis XVIII. and George IV., here assembled. After this Congress, *Aix-la-Chapelle*, which had been annexed by Napoleon, was ceded to the King of Prussia, in whose possession it has since remained. In the centre of the market-place stands a fine bronze equestrian figure of Charlemagne.

The springs of *Aix* are celebrated for their efficacy in the cure of rheumatism, gout, and cutaneous diseases. The temperature is 130° F. At the fountain of *Elisa* there is a café, drinking-room, and restaurant. A band plays from 7 to 8 o'clock, and the process of time-killing is much the same as that described at *Spa*, but not to be compared with *Spa* as a residence. The *Kurhaus*, at which place weekly balls are given, is a splendid suite of rooms. For the accommodation of visitors, there is a reading-room supplied with reviews and all the magazines and foreign newspapers, for the use of which visitors remaining any length of time pay a small monthly subscription fee.

The manufactures of *Aix* are very extensive, in proportion to the population of the town, chief among which is the manufacture of cloth, steam-engines and spinning machinery, looking-glasses and embroidery.

*Borcette*, a small town some three miles distant, is more retired, and less expensive for persons taking the waters.

For description of towns on the route to Berlin, see Index.

## PRUSSIA.

*Money.*—Accounts are kept in Prussia in thalers and silver groschens. 30 silver groschens=1 thaler. 1 thaler=73 cents U. S. In Brunswick and Hanover, 1 thaler=24 good groschens. The silver coins are marked 3 einen thaler= $\frac{1}{3}$  thaler=24 $\frac{1}{2}$  c. U. S.;  $\frac{1}{2}$  thaler=12 $\frac{1}{2}$  c. U. S.;  $\frac{1}{4}$  thaler=6 $\frac{1}{2}$  c. U. S.;  $\frac{1}{8}$  thaler=3 c. U. S.; and 1 silver groschen. Prussian gold coins are, *double Friedrichs d'Or*, marked 10 thalers=\$8 40 U. S.; *single Friedrichs d'Or*, marked 5 thalers=\$4 20 U. S.; *half Friedrichs d'Or*, marked 2 $\frac{1}{2}$  thalers=\$2 10 U. S. The copper coins are, 1, 2, 3, 4 pfennings; 12 pfennings=1 silver groschen. This currency is now being called in, and a new one issued of marks and pfennings. 1 mark contains 100 pfennings, and a 20-mark piece is equivalent to 19s. 7d., or nearly \$5 of our money.

The traveler will notice that the gold coin is marked at a less figure than it actually passes for. For instance, ten-thaler pieces pass for 11 thalers and 10 silver groschen. We have, however, given its actual value in dollars and cents U. S. currency.

There is a police regulation throughout Germany compelling the proprietor of every hotel to hang up in each apartment of his house a regulated tariff, with all the charges for rooms, meals, servants, commissaires, or *valets de place*. If it is not hung up, you may insist on seeing it. The rates are examined periodically by a proper officer appointed by the government, and when he thinks a charge too exorbitant, he has it reduced. The average prices are: bedroom, 1st floor, 50 c.; 2d floor, 37 $\frac{1}{2}$  c. Table d'hôte, 60 c.; breakfast, with beef-steak, bread, butter, coffee or tea, 35 c.; *valet de place*, 50 c. per day.

From *Cologne to Minden*; time, 5 hours.

*Minden*, a strongly-fortified town on the River Weser, contains 15,000 inhabitants. Hotels, *Eisenbahn Gasthof* and *Stadt London*. The new barracks and cathedral are its principal buildings. The last has some very pretty windows. The fortifications were blown up by Frederick the Great at the end of the Seven Years' War, but have since been rebuilt. A little north of the town lies the field where the battle of Minden was fought in 1759, where Prince Ferdinand of Brunswick defeated the French. The Weser is here crossed by a fine stone bridge 600 feet long, one of the arches of which was blown up by the French in 1813. There is nothing to be seen here of sufficient importance to detain the traveler. You change cars at this station, and have time for refreshments. There is a small steamer on the Weser which plies between Minden and Bremen, to which an excursion might be made.

*Bremen.*—Population 76,000. Hotels *H. de Nord*, *Hillmann's*, and *H. de l'Europe*. Bremen is an independent and free city, and only second to Hamburg as a seat of German commerce. The greater number of German emigrants for America embark at this port. It is built on both banks of the Weser, about 40 miles above the mouth of the river. The fortifications of the city having been destroyed, the grounds on which they stood have been laid out as public gardens, with rivulets and sheltered walks. It has considerable manufactures, among the principal of which are those of snuff and cigars—the latter are the largest in the world—besides numerous distilleries and breweries, linen and woolen factories, sugar refineries, tanneries, soap and oil works. It exports large quantities of linen and woolen goods, provisions, and grain. The literature of Bremen renders her the principal emporium of Hanover, Brunswick, Hesse, and other countries traversed by the Weser, in consequence of which she has a large and increasing trade. The city is governed by a senate, called *Die Wittheit* ("The Wisdom"). The principal buildings are, the Cathedral, built in 1160; the Church of St. Ausgarius, with a spire 325 feet in height; the new town hall, formerly the archiepiscopal palace, a building of the same elaborate character as the town halls of Bruges and other cities of the Nether-

lands. Beneath the old town hall, built in 1405, are the famous wine-cellars, containing vats filled with hock, said to be over 100 years old. In one compartment of this cellar are some casks called "Rose and the 12 Apostles!" It is said the hock contained in them is 150 years old, and was formerly sold for two dollars a glass! Vessels of large size stop at Bremerhaven, near the mouth of the river. Those drawing 13 or 14 feet of water ascend as far as Vegesack, 13 miles below Bremen, and those not drawing more than seven feet come up to the city. Steamers leave twice a week for New York. Fare \$120. From Bremen to Hull, every Tuesday; from Bremen to London, every Monday and Thursday. Fare \$10.

*From Minden to Hanover*, distance 40 miles.

### KINGDOM OF HANOVER.

The kingdom of Hanover occupies a large part of northwestern Germany. Its northern boundary is the North Sea; on the south it is bounded by the Prussian dominions; on the east by Prussia and the course of the River Elbe, which divides it from Mecklenburg and Holstein; and on the west by Holland. A small detached portion of Hanover is separated from the rest of the kingdom by the little territory of Brunswick. In the detached part of Hanover, to the southeast, is the metalliferous group of the Hartz Mountains, their highest summit, the Brocken, famous for its spectral appearances—a gigantic reproduction of the figures of the spectator and of surrounding objects upon the white veil of mist which envelopes the mountain at early dawn.

The kingdom of Hanover has lately

been incorporated with that of Prussia. The late reigning family derived its origin from the union of the Marquis d'Este, in the eleventh century, with a wealthy princess of Bavaria, the issue of which received the surname of Guelph from his maternal ancestors, and inherited the dukedom of Bavaria. Henry the Proud, third in descent from him last mentioned, married Gertrude, the ruling princess of Brunswick. Their son, well known in the history of the Crusades as Henry the Lion (born 1129), was the first *Guelph* Duke of Brunswick. He married a daughter of Henry II., king of England, and from this marriage both the houses of Brunswick and Luneburg are descended. The Reformation numbered the princes of Brunswick among its most zealous supporters, and their subjects, during the thirty years' war, warmly seconded their anti-papal efforts. Ernest of Zell, the reigning duke, was one of the most eloquent defenders of Luther at the Diet of Worms. His endeavors to improve the people, by establishing clerical and general schools, when learning was esteemed only by the few, show him to be a man of enlightened views. His grandson, Ernest Augustus, married Sophia, granddaughter of James I. of England (by his daughter Elizabeth, the wife of the Elector-Palatine), and on this marriage was founded the claim of the elder branch of the house of Brunswick to the English crown, acknowledged by Parliament in 1701. George Louis was issue of this marriage, and became King of England in 1714, from which time till 1837, at the death of William IV., both England and Hanover have had the same sovereign. The Salic law, which is in force in Hanover, by which the crown does not pass in the female line, then conferred the Hanoverian crown on Ernest, duke of Cumberland, fifth, but eldest surviving son of George III.

In 1804 Prussia took possession of Hanover, but ceded it in the same year to the French, who constituted it a part of the kingdom of Westphalia, established in 1808 to make a kingdom for Jerome Bonaparte. At the peace of 1813, the King of Great Britain reclaimed his rightful dominions, which were much enlarged by the stipulations of the treaty of Vienna, and formed into a kingdom, until absorbed in 1866 by the King of Prussia.

*Hanover*, situated in the midst of a sandy plain, upon the banks of the Leine, an affluent of the Weser. Population 74,000. Principal hotels are *H. de Russia*, *H. de Royale*, and *H. de l'Europe*. There is nothing to be seen in Hanover of much importance, although it is the residence of the king. The old town, on the right bank of the river, has crooked and narrow streets, and is poorly built and dirty. The streets of the new town are more regular, and lined with handsome houses, particularly George Street and Frederick Street, opening on Waterloo Platz, which serves for a parade-ground. It is adorned with a handsome monumental rotunda of Liebnitz, the philosopher and mathematician. On the south side of the square stands the Waterloo column, 156 feet high, sacred to the memory of the Hanoverians who fell in the battle of Waterloo. On the north side of the square stands a statue of General Alten, commander of the Hanoverian legion in Spain. The principal public buildings are the royal palace or *Schloss*, of very good exterior, and splendidly fitted up within. The Ritter-Saal, or Knight's Hall, is splendidly furnished, and contains some very fine portraits. Among the best are Napoleon, Wellington, George I., II., III., IV. of England. The Reliquarium contains some very curious relics, some of which were brought from Palestine by Henry the Lion. The Opera-house is a very handsome building; also the Mint, Arsenal, and viceroy's palace. The royal stables, where the well-known breed of black and cream-colored Hanoverian horses are kept, are well worth a visit. This is the same stock that draws the state carriage of the Queen of England. The *Schloss Kirche* is one of the handsomest churches in the city; it contains the remains of the Electress Sophia and her son, George I., king of England. In the picture-gallery of Bauroth Hausman there are some very fine pictures.

About half a mile from Hanover is *Mount Brilliant*, the king's country residence, and formerly the seat of Count Walmsden, who enriched it with a gallery of very fine pictures. About one and a half miles distant is the old palace of Herrenhausen, the favorite residence of George I., who built it for his mistress, Countess Platen. It is heavy and tasteless, and appears to be go-

ing to decay. The gardens are laid out in the old French style—straight walks, lined with high clipped hedges.

If wishing to visit Hamburg, here leave the direct road passing Celle and Lüneburg.

*Celle* is a beautiful town, noted for its inhabitants speaking the language in its greatest purity. The Handel School is highly spoken of, as is its principal, Dr. Feidler.

*From Hanover to Brunswick* is 37 miles.

## DUCHY OF BRUNSWICK.

The duchy of Brunswick embraces three detached portions of moderate size, inclosed between the kingdom of Hanover and the Prussian dominions, together with several pieces of much smaller extent. The inhabitants of this duchy are mostly descended from a branch of the ancient Saxons, and the low German language is universal among the villagers, except on the Harz Mountains, where the mining population speak high-German. Personal courage and open-heartedness are the leading characteristics of the Brunswickers. They are allowed to be the best situated, in point of comfort and village economy, of all the Germans, and the aspect of the whole country is indicative of good order and prosperity. It is one of the best-governed states in Europe. The public debt is less than one million of dollars, and is being rapidly reduced.

The present Duke of Brunswick is a lineal descendant of Henry the Lion, the last of the house of Welf, who held the united duchies of Bavaria and Saxony. In their rivalry with the Swabian house of Hohenstaufen, in the 12th century, the party of the powerful Welfs was stronger in Italy than in Germany, and the jealousy entertained of their power in the former country caused all the princes of the empire to unite with the Emperor Frederick

Barbarossa in humbling them. Henry the Lion, having refused to aid that emperor in his wars with the free Italian cities and the Pope, was deprived, by a decree of the Diet in 1180, of both his duchies, and only left the possession of his allodial domains of Brunswick and Luneburg (or Hanover), which were subsequently split into numerous branches, but merged finally into the still reigning lines of Hanover and Brunswick, which is the elder branch. As such the crown of England would have devolved to this line, which claims descent from the daughter of Henry II., on the extinction of the house of Stuart, had not the Duke of Luneburg, afterward George I., by marrying the daughter of Elizabeth, Countess Palatine, the daughter of James I. of England, procured a prior claim to the younger line.

Treaties of mutual inheritance exist between the houses of Hanover and Brunswick, and the succession only passes to the female side when legitimate male heirs fail. The intimate family connection which in the last century subsisted between the houses of Brunswick and the reigning families of Great Britain and Prussia, engaged the princes of Brunswick in political alliances with these two powers, in opposition to France and occasionally to Austria. The Prussian army, at the outset of the disastrous campaign of 1806, was commanded by the Duke Charles William Ferdinand of Brunswick, who fell in the battle of Jena. Although he had declared his duchy neutral, and no Brunswick troops were with the Prussian army, yet his lands were immediately seized by the conqueror, and incorporated with the kingdom of Westphalia. His youngest son, Frederick William, after the death of his eldest, and the abdication of his second brother, the sole remaining heir, served some time in the Prussian, and afterward in the Austrian army. In 1809 this adventurous prince raised a small corps, and attempted, in co-operation with the grand Austrian army, to excite a diversion in the north of Germany; but, finding his cause ruined by the victory of the French at Wagram, he crossed the whole of Germany at the head of a small body not exceeding 2000 men, and marched from the Bohemian frontier to the sea-coast near Bremen. Eluding and alternately fighting the various French

corps which crossed his passage, with equal good fortune and bravery he succeeded in embarking for England, where his troops joined the British army, with permission to retain the black uniform which their bravery had rendered celebrated, and served until 1814 in the Peninsula. Having regained his dominions under the stipulations of the Treaty of Vienna, Frederick William fell at the head of his troops while maintaining his position at Quatre Bras, two days before the battle of Waterloo. In the German Confederation Brunswick has the thirteenth voice conjointly with Nassau, and has two voices in the Plenum.

*Brunswick*, capital of the duchy, contains 51,000 inhabitants. Hotels are *H. d'Angleterre*, *H. de Prusse*, and *Schrieder*. Henry the Lion made this city his residence in the 12th century, fortifying and adorning it. From this prince the present royal family of England are descended. The principal objects of curiosity to be seen are the new palace or *Residenzschloss*: it is erected on the site of the *Graue Hof*, which was burnt by the mob in 1839. It is a tasteful Greek structure, and is elegantly furnished, containing many very pretty modern pictures, and some of the old masters. The exorbitant fee of *two dollars* is charged for admission, and it is hardly worth it. The *Cathedral of St. Blaize* was finished by Henry the Lion: it is an interesting solid structure in the Byzantine Gothic style. It contains the monuments of Henry the Lion and his wife Matilda (sister of Richard Cœur de Lion). In the vaults beneath the church lie the coffins of Duke Charles William Ferdinand, who fell at the battle of Jena, and his son, Duke Frederick William, who fell at Quatre Bras, nobly avenging his father's death. Small black flags (the color of his uniform), presented the one by the matrons, the other by the maidens of Brunswick, hang above Duke Frederick's coffin. Close to these lies the coffin of Caroline of Brunswick, the unfortunate queen of George IV., king of England. The church contains numerous relics brought from the East by Henry the Lion, his own statue, the high-priest's servant's ear, the bone of a whale which was formerly passed off as one of Goliath's ribs, and various other articles. Near the Cathedral stands a large bronze



lion, said to have been cast in Constantinople, and brought from there by Henry the Lion, who placed it upon a pedestal in front of his palace, on the site of which a barrack now stands.

The *Museum*, also near the Cathedral, contains numerous gems of painting and sculpture. Among the former there is a portrait by Raphael, an Adam and Eve by Giorgione, portraits by Rembrandt and Albert Dürer, a Marriage Contract and a Musical Party by Steens, a Crucifixion by Benvenuto Cellini. Among the leading antiquities there is a stone carving of St. John Preaching in the Wilderness by Albert Dürer; Kosciusko's cup, carved in prison; Luther's ring, the sword of Duke Frederick William, and the uniform of Frederick the Great. The museum is open daily (Mondays excepted) from 11 to 1; at all other times a fee of 2½ Prussian dollars is charged for a party. The church of *St. Andrews*, with its steeples, one of which is 320 feet high, containing a bronze font, and that of *St. Catharine*, with paintings by Diebrich, and stained-glass windows from designs by Cranach and Dürer, as well as the church of *St. Martin*, in the pointed Gothic style, are interesting to lovers of the fine arts.

Brunswick contains numerous manufactures of linen and woolen stuff, hardware, etc., with many excellent schools and charitable institutions. The city has a very quaint appearance, with innumerable gables, high-pitched roofs, and overhanging stories, one above the other, the tops of the houses on either side of the narrow streets often making close approach to one another. The city is surrounded with pretty walks, which occupy the site of the former ramparts; here the citizens have erected a cast-iron obelisk to the memory of the two dukes who fell at Jena and Quatre Bras: it is 60 feet high. About a mile from the city is the monument erected to the memory of the patriot Schill, who was shot by the French. He was at the head of the rising against the French in 1808, was unsuccessful, captured, and shot, with many of his companions in arms. The body-guard of the present duke wear the same uniform that distinguished the Duke Frederick William—jet black, with death's head and cross-bones. Lessing, the celebrated German author, is buried in the *Magni*

*Kirchof*; there is also a statue erected to his memory in *Platz Lessing*; he was a long time librarian to the Duke of Brunswick.

From *Brunswick to Magdeburg*, distance 63 miles. Fare, first class, 85 s. g. = \$2 10; time, 2 h. 14 m.

Prussian Saxony embraces the middle course of the Elbe, with some diversified territories to the west of that river; it includes numerous small manufacturing towns, besides several places of greater size and importance.

*Magdeburg*, the capital of the province, is one of the strongest fortresses in Europe. It contains 79,000 inhabitants. Hotels are *Erzherzog Stephan* and *Stadt London*. Its citadel is built on an island in the Elbe, which runs through the town. *Magdeburg* is noted for its manufactures of cottons, woolens, gloves, lace, porcelain, and tobacco. It has an active trade, which is facilitated by steam packets on the Elbe. The town is very ancient, having been in existence since the 8th century. It suffered much during the religious wars of the 16th and 17th centuries, but most of all when it was sacked by the ferocious Tilly, and 30,000 of its inhabitants, men, women, and children, murdered in the most brutal manner. It resisted the Austrian army under Wallenstein for seven months. It was besieged and taken by the French in 1806, and also in 1813.

The principal and perhaps the only building worthy of note is the *Dom-kirche* or Cathedral, and that is truly splendid. The interior is magnificent, and contains many interesting and highly-finished sculptured monuments. It was badly used by the French, who turned it into a stable; it has, however, been lately restored by the Prussian government at an enormous expense. The principal monuments are that of Archbishop Ernest: it is in bronze, and surrounded by figures of the twelve apostles; the tombs of the Emperor Otho, and of his queen Editha; a monument of Bake, a canon of the church, who saved it from destruction by interceding with Tilly, whose schoolfellow he was. There is also the monument of the woman of Asseburg, who was buried alive, made her escape, returned to her husband the night after her burial, had several children, and lived nine years after. In the old market, opposite the Rathhaus, stands the equestrian statues

of the Emperor Otho and his two queens: it was erected in 979. The Reformer Luther went to school in Magdeburg, and used to sing from door to door to earn sufficient to support him. The French General Carnot is buried here: he was Minister of War when Napoleon was First Consul, and during the hundred days was Minister of the Interior: he was banished from France at the Restoration, and died at Magdeburg in 1821.

*From Magdeburg to Berlin*, distance 89 miles. Fare, first class, 140 s. g. = \$3 41; time, 3 h. 5 m.

Dresden may be reached direct from Magdeburg by express in 5 hr. 20 m., *via* Halle 1 h. 30 m., and Leipsic in 2 h. 20 m. Fare, \$6 18; dist., 73 miles. After passing Gnadau, where there is a Moravian colony, and crossing the River Saale, we arrive at the Köthen Station, where the lines from Berlin and Leipsic meet; thence to *Halle*, a town of 48,946 inhabitants. Principal hotels *Stadt Hamburg* and *Stadt Zurich*, station. The town is situated on the River Saale, and is noted principally for its University and scientific institutions; its manufactures are woollens, silks, leather, hardware, and starch. The University building is situated outside the town, and was erected in 1834. The institution was founded by Frederick I. in 1694, and has been quite successful. The *Marktkirche*, a Gothic church of the 16th century, contains an interesting picture by Lucas Cranach. Notice the Red Tower in the market-place; also the statue of Handel, who was a native of Halle. The salt mines of Halle are one of the chief attractions: they have been worked from since a very remote period. To the east of the city is an elegant monument erected to the soldiers who fell at the battle of Leipsic. For Leipsic, see Index.

## BERLIN.

*Berlin*, the capital of Prussia, contains 828,012 inhabitants. Principal hotels: *Hôtel de Rome*, a new and magnificent building, containing 200 rooms and salons, situated on the Unter den Linden, the most fashionable thoroughfare, in the immedi-

ate vicinity of the King's Palace, Royal Museum, and Picture-Gallery. The cooking here is admirable, prices reasonable, and the landlord (Mr. Muihling) very attentive to his guests. *Hôtel Royal*, also situated on the Unter den Linden, possesses every comfort that can be obtained in a first-class house, and a most obliging proprietor, always ready to attend to the wishes of the visitor. Prices moderate. *Hôtel du Nord* and *Hôtel de Russie* are to be avoided. Berlin is situated on the River Spree, a small sluggish stream, and is ordinarily the residence of the monarch. It is one of the largest and handsomest cities in Europe, being about twelve miles in circumference. It has a garrison of 20,000 soldiers. The Spree intersects the city, insulating one of its quarters, and is crossed by more than fifty bridges in various parts of the city. The Spree is navigable for barges, and is connected by means of canals with the Oder, as well as the Elbe, so that the interland water communication of Berlin is extensive.

The most prominent objects of attraction to the stranger are the splendid palaces and other buildings found upon either side of the principal street, called *Unter den Linden*, from its magnificent avenue of limes. At one extremity of this street is the Brandenburg gate, which forms the principal entrance to the city, and is surmounted by a magnificent triumphal arch, erected in 1789. It is a copy of the Propylæum at Athens. The Car of Victory on the top was taken to Paris by Napoleon as a trophy, but was returned after the battle of Waterloo. Most of the other streets are plain and without ornament; but there are some extensive open spaces or places adorned with statues.

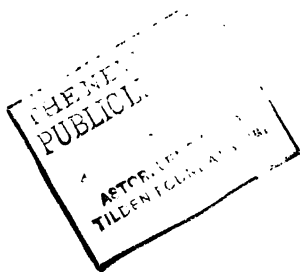
The colossal equestrian statue of Frederick the Great is one of the most magnificent monuments in Europe; covering the sides of a pedestal of granite, twenty-five feet high, are bronze groups, size of life, of all the leading generals and statesmen during the Seven Years' War, amounting in all to thirty-one persons; chief among these are four of his generals: the Duke of Brunswick, Prince Heinrich of Prussia, General Seydlitz, and General Ziethen. At each corner of the pedestal, above the groups, are figures of Justice, Prudence, Fortitude, and Temperance; be-

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tween these are bas-reliefs representing different periods in the life of Frederick: the Muse teaching him history; Mercury giving him a sword; walking in the gardens of his palace, surrounded by his favorite companions, greyhounds; playing on his flute; in the weaver's hut; drawing the plan of a battle after his defeat at Rollin. On the front tablet is the following inscription: "To Frederick the Great. Frederick William III., 1840, completed by Frederick William IV., 1851." The equestrian statue is seventeen feet high, and most perfect in all its proportions; a mantle hangs from the monarch's shoulders, his stick hanging from his wrist; all is most perfect and true to life. It is the production of Rauch.

At the entrance to the Museum, which is rich in works of art, is the beautiful bronze statue of the Amazon, by Kiss. M. Laing says, "Berlin has the air of the metropolis of a kingdom of yesterday: no Gothic churches, narrow streets, fantastic gable-ends, no historical stone and lime, no remnants of the picturesque age, to recall the olden time. Voltaire in satin breeches and powdered peruke, Frederick the Great in jack-boots and pigtail, and the French classical age of Louis XIV., are the men and times Berlin calls up to the traveler. Berlin is a city of palaces, that is, of huge, barrack-like edifices, with pillars, statues, etc., etc."

The fixtures which strike the eye in the streets of Berlin are vast fronts of buildings, ornaments, statues, inscriptions, a profusion of gilding, guard-houses, sentry-boxes; the movables are sentries presenting arms every minute, officers with feathers and orders passing unceasingly, hackney droskies rattling about, and numbers of well-dressed people. The streets are spacious and straight, with broad margins on each side for foot-passengers, and a band of plain flag-stones on these margins make them much more walkable than the streets of most continental towns. The open kennels, which are boarded over only at the gateways of the palaces to let the carriages cross them, must be particularly convenient for the inhabitants, for they are not at all particularly agreeable. Use reconciles people to nuisances which might be easily removed. A sluggish but considerable river, the Spree, stagnates through

the town, and the money laid out in stucco-work and outside decorations of the houses would go far toward covering over their drains, raising the water by engines, and sending it in a purifying stream through every street and sewer. This, however, is now being rectified.

It is a curious illustration of the difference between the civilization of the fine arts and that of the useful arts in their influences on social well-being, that this city, as populous as Glasgow or Manchester, has an Italian opera, two or three theatres, a vast picture-gallery, a statue-gallery, and museums of all kinds; a musical academy, schools of all descriptions, a University with 142 professors, the most distinguished men of science who can be collected in Germany, and is undoubtedly the capital, the central point of taste in the fine arts, and of mind and intelligence in literature for a vast proportion of the enlightened and refined of the European population.

Berlin owes much to the taste and munificence of its sovereigns. The quarter called the *New Stadt* was built by the great elector, Frederick William, in the middle of the 17th century. He also planned Unter den Linden Street, and otherwise greatly enlarged and beautified the city. The succeeding monarchs, especially Frederick I., Frederick the Great, and the late monarch, have added many new streets, squares, and suburbs, and have embellished the city with many splendid buildings and monuments. The long bridge of stone which crosses the Spree has a fine equestrian bronze statue of the great elector, Frederick William, and is considered a work of great merit. Opposite the Guard-house stands the bronze statue of Blucher, and on each side stand the marble statues of Generals Bulow and Scharnhorst, all by Rauch.

The *Unter den Linden* is considered one of the finest streets in Europe. It is about one mile long, from the royal palace to the Brandenburg gate. The fine avenues in the centre are composed of chestnut, linden, plantain, acacia, and aspen trees, whose various foliage contrasts beautifully with the elegant palaces and public buildings that line each side of the street. Here are the palaces of the Queen of Holland, Prince William of Prussia (son-in-law of

Queen Victoria), the Academy of Fine Arts, the King's Palace, the Opera-house, the Arsenal, and the Seminaries of the Artillery and Engineers. Here the fashionable and wealthy exhibit themselves and their splendid equipages.

Berlin is the first city in Germany for the variety of its manufacturing works. The principal are those of cloths, linen, carpets, silks, ribbons, and printed cottons, Berlin jewelry, paper, porcelain, and musical instruments. It is the great centre of instruction and intellectual development in Northern Germany. Its libraries are large, and educational establishments very numerous. Its University, founded in 1808, comprising schools of jurisprudence, medicine, and philosophy, has nearly two thousand scholars. It has an Academy of Fine Arts, an Academy of Sciences, an Academy for the Encouragement of Industry, and an Academy of Music, a Geographical Society, and Society of Natural History, a Theological Seminary, schools of Artillery, Military Engineering, Architecture, Sculpture, Painting, and Music.

The Prussian capital has numerous excellent hotels and cafés, and its public conveyances are under the best management. In summer, upward of 1000 droschkies are kept in the street for hire. The fares are, for 1 or 2 persons the *course* or drive, 5 s. g. = 12 c. U. S.; 3 or 4 persons, one third more; and by the hour, 17½ s. g. The prices at hotels are high, with the exception of rooms. Diner table d'hôte, with wine, 40 s. g.; breakfast, bread, coffee, cutlets, and eggs, 20 s. g.; medium room, 20 s. g.: in all, about \$2 per diem.

The suburbs have many attractions. Outside the walls, which are 16 feet high, and entered by 16 gates, we have the *Thiergarten*, in which a corso has been established, and the *Kreuzberg*, a sand-hill south of the gate of Halle, on which is erected an iron monument to the memory of the Prussians who fell in the war with Napoleon, and whence the only good view of the city is obtained.

The churches of Berlin are not of much importance. The principal one here is the *Cathedral* or *Dom*. It was founded about the middle of the last century, and is celebrated for being the burial-place of the royal family. It contains the coffin of Frederick William, the great elector, and

Frederick I., king of Prussia. It also contains statues of various electors. The "Mendelssohn's Choir" chant every Sunday at 10 A.M. The other churches are the Church of *Friedrichswerder*, *St. Peter's*, *St. Nicholas*—this last contains the tomb of Puffendorff; and *St. Hedwig*.

The Museum of Berlin stands unrivaled in Europe, that is, if taken as a whole. As a building, there are few that can surpass it: the splendid marble columns and staircases, the cleanliness and order in which every thing is arranged, renders the effect truly magnificent. Its picture-gallery may be surpassed by the picture-gallery at Dresden, or the Uffizio Gallery or Pitti Palace at Florence; but *they* have not their Museum of Antiquities nor historical relics.

On the first floor is the Museum of Antiquities, on the second the Sculpture-Gallery, and on the third the Picture-Gallery. In the rear of the Old Museum, and connected with it by a covered arcade, stands the *New Museum*, a most splendid building, rich in antiquities, Egyptian and northern, as well as historical and ethnological collections. In front of the entrance of the Old Museum stands an enormous vase of polished granite 66 feet in circumference. It is the largest in the world. The block out of which it was made was brought from Fürstenwald, a distance of 32 miles, by floating it down the Spree. It was polished by steam-engines, and placed where it now stands with incredible labor and expense. The front walls, or portico of the Museum, are adorned with frescoes by Cornelius, and are the admired of all admirers. They are allegorical representations of the creation of the universe.

The Picture-Gallery is divided into nearly 40 different departments, containing in the first division the pictures of the Italian, French, and Spanish schools, and in the second the Dutch, Flemish, and German. The collection of pictures here has been much augmented by the removal from the palace of Sans Souci, in Potsdam, and different royal palaces in Berlin, the principal works of art contained therein, which has been done with the permission of the king. There is a very fine catalogue published, the purchasing of which we would decidedly recommend. Foremost in this gallery—not as a pleasing picture to look at, for in many places the col-



or is entirely gone, but as a relic of the mighty master—is the “Madonna Ancajani” of Raphael. It is placed in a large oaken frame, which is beautifully carved. It represents the Virgin and Child in the stable at the moment when the magi arrived to worship the infant Christ. There has been a fine copy taken of it, which is also shown. It derives its name “Ancajani” from its former owners.

A beautiful series of twelve paintings of the Dutch school by Van Eyck is known as “The Worship of the Spotless Lamb.” The centre-piece of this same series we noticed in our description of Ghent. Two pictures by Correggio—Io and the Cloud, and Leda and the Swan—are well worth examination, not only as works of art, nor for the celebrity of the master, but on account of the incidents connected with them. They were formerly in the gallery of Philippe, duke of Orleans, while Regent of France, and were considered the most precious gems there. After his death they descended to his son, Louis, duke of Orleans, who was renowned for his piety. From motives of false delicacy, he cut out the heads of Io and Leda, and burned them. He also cut the picture of Leda to pieces, but by accident the pieces were not destroyed. Both pictures were purchased by Frederick the Great. The head of Io was replaced by a French artist, and that of Leda by a German. You can hardly distinguish that they have ever suffered from any ill treatment. In the Spanish school, one of the finest paintings of Murillo is St. Anthony embracing the infant Savior. There are several fine paintings by Rubens, among which is his Resurrection of Lazarus; a portrait of Duke Adolph of Guelderland shaking his fist at his father, by Rembrandt; a bear-hunt by Snyders, one of the finest pictures in the gallery. Teniers’ Temptation of St. Anthony is very droll.

The entrance to the Sculpture-Gallery is most magnificent in its proportions, and decorated with antique statues and original tapestries. The principal gems here are Canova’s Hebe, the antique statue found in the bed of the Tiber of the Boy praying, a bronze statue of Napoleon II., a Venus, and the bust of Julius Cæsar standing on a table of Frederick the Great. The Antiquarium is filled with gems, coins,

vases, bronzes, armors, spears, terracotta, and all kinds of earthenware.

In the New Museum are the Egyptian curiosities and antiquities. In one of the halls there is an Egyptian temple, surrounded with pillars, and inclosing statues of deities and kings. The whole collection is one of the most complete in Europe. Here are the ancient Egyptians’ weapons of offense and defense, implements used in the various arts, articles of dress, medicine-chests, cooking utensils, instruments used in embalming, such as brass hooks for drawing the brain through the nostrils, mummies of sacred animals they worshipped, the contents of the tomb of a high-priest brought from Thebes, viz., 2 models of such vessels as navigated the Nile in former days, completely rigged, with figures of a dead body and party of mourners on board; a priest’s wand, the leg and skull-bone of an ox. These antiquities fill five different apartments, and are mostly the collections of M. Leipsius, General Minutola, and M. Passalacqua.

The Berlin Museum is very rich in historical collections and works of art. Among the latter is the Life of Christ, carved in wood, an ivory crucifix by Michael Angelo, a head carved in wood by Albert Dürer, an ornamented cabinet made for Philip II., duke of Pomerania. The principal relics are the decorations and orders of the Emperor Napoleon, presented by the different sovereigns of Europe, also his hat, all of which were found in his traveling-carriage at Waterloo, from which he escaped so narrowly, a miniature windmill made by Peter the Great while learning the trade of shipwright at the docks of the East India Company at Amsterdam, a wax figure of Frederick the Great, in the same uniform he wore the day of his death, surrounded by his books, walking-cane, flute, a cast taken of his face after death, the ball with which he was wounded at the battle of Rossbach, etc. Here are also two cannon balls, both flattened on one side. It is said they met in the air at the siege of Magdeburg. There are also numerous relics of the father of Frederick the Great, prominent among which are his tobacco-pipes, a gaudy white dress that belonged to Murat, and a thousand other things our space will not permit us to mention. It would be advisable to take a val-

*et de place* the first day you visit the Museum, after that you may go alone. The sculpture and picture galleries are open daily (Sunday excepted) in summer from 10 to 4, and in winter from 10 to 3. The collection of vases and bronzes can only be visited on Wednesdays.

The *University* is a large and magnificent building, and ranks, as an educational establishment, second to none in Germany. In its left wing is the Museum of Natural History, open on Tuesdays and Fridays from 12 to 2. Tickets of admission are given out the day previous by the directors. On the right wing of the building is the Anatomical Museum, one of the most valuable in Europe. It is open every Wednesday and Saturday, from 4 to 6 in summer, and from 2 to 4 in winter.

The *Royal Library* is a very indifferent-looking building, but contains, in addition to a large number of valuable relics and curiosities, over 500,000 volumes and 5000 MSS. There is also a public reading-room and a private reading-room, where may be seen all the reviews and journals of the day. One of the most interesting curiosities in the library is an album, with six very beautiful miniature portraits by Lucas Cranach; Luther's Bible, from which he made his translation; his translation of the Psalms; Guttenberg's Bible, the first book printed with movable types (1450); also the prayer-book which Charles I. carried to the scaffold; the two hemispheres of metal by which Otto Guericke discovered the principles of the air-pump, and numerous other articles of great interest to the scientific traveler.

The *Royal Palace* is a building of immense size, built of brick and covered with stucco, at the gate of which stand the bronze horses with grooms, copied from the "Monte Cavallo" horses at Rome. The sumptuous furniture, the grandeur of the apartments, and the historic interest which hangs about this palace, renders it an object of more than ordinary importance. The royal chapel is quite modern in its fittings, paintings, and decorations; it contains numerous modern pictures and portraits. The white hall is the most magnificent apartment in Berlin; it contains statues of the Brandenburg electors and allegorical figures. The knight's hall, or throne-room, is sumptuously decorated.

Frederick the Great's rooms will be examined with much interest. It is said this palace was formerly haunted by a *white lady*, who appeared only to announce the death of a member of the royal family!

The *Schlossbrücke* is ornamented with eight groups of marble statuary, very finely executed. The *Arsenal*, on Unter den Linden Street, is a very beautiful building. It contains over 100,000 stand of arms, and numerous warlike relics, such as samples of all the weapons of war used by the different nations of Europe; the keys of numerous fortresses captured by the Prussians, cannon, guns, colors, etc., etc.

The *Opera-house* is one of the finest in Europe, and in no city on the Continent has the author ever seen such an opera company and such a *corps de ballet* under one roof. There is no city where music is more universally patronized, or where the opera is better performed or more heartily appreciated than in Berlin. Mr. Strang says, "It is not fashion, but a passion for the art that prompts the crowd of admiring listeners to congregate in the Opera-house—listeners whose judicious applause is at once illustrative of their taste for, and knowledge of good music."

The *New Theatre*, built by Schinkel, is ornamented with a good deal of sculpture. This theatre is dedicated to the regular drama, and is generally well attended. The German and French company play alternate nights. The pieces are splendidly put upon the stage. There is attached to it subscription-rooms for balls and concerts, which are frequently attended by the court. The concert-room is of beautiful architectural proportions, and is capable of holding 1200 persons. There are two other theatres of minor importance, as well as an amateur musical association composed of persons belonging to the higher classes, who give weekly performances.

The *Orphum* is a ball-room where the lower classes dance and the higher classes look on. The sights seen here are often very amusing. The *condittoris* are much frequented by the upper classes. They resemble our confectioners' shops, but are far more spacious, and fitted up with greater attention to comfort and elegance. In addition to refreshments of all kinds, they are supplied with foreign and domestic newspapers, and literary and scientific jour-

nals. The best are H. Schubert, 56 Charlottenstrasse, and Blumenthal, No. 50 New Friedrichstrasse.

Tea and coffee constitute the favorite beverage of the higher classes; and the latter, when they can afford it, is popular with all ranks. The gin-palaces are superior to those of London, and more frequented, dram-drinking being very prevalent in Berlin.

Berlin is a celebrated place for works of fine art, and the best German artists are living here. Mr. N. L. Lepke, the famous picture-dealer, No. 4 A Unter den Linden, has generally on exhibition paintings by Ludwig Knaus, Andreas and Oswald Achenbach, Meyer F. Bremen, Ed. Meyerheim, Ch. Hoguet, Carl Graeb, W. Amberg, Carl Becker, W. Riefstahl, C. F. Lessing, B. Vautier, Ed. Hildebrandt, F. Kraus, and of all the best German, French, Dutch, and Belgian painters. This exhibition is recommended to strangers as the most interesting of the town.

The gold and silver manufactures of Berlin are unsurpassed. The principal dealers and manufacturers are Haller and Rathenau, No. 34 Unter den Linden, near the emperor's palace. Their collection of diamonds, pearls, and other precious stones is very large and of the finest quality. In the manufacture of *carved furniture* and fancy articles, such as writing-desks, easy-chairs, card-cases, portfolios, clock-cases, wardrobes, sideboards, etc., Berlin also excels, and in no other city in Europe are these articles carved finer or sold cheaper. The principal dealers are Louis and Siegfried Lövinson, 28 Dorotheenstrasse. This firm has agencies in different cities in Europe, and received the premium at the English International Exhibition of London.

Of the Embroidery Manufactories, the greatest is B. Somerfeld's, No. 42 Leipzigerstrasse, who keeps the principal storehouse of finished and unfinished embroideries.

Berlin is noted for being one of the principal book markets of Europe. Of modern books, German, French, and English guide-books, works on travel, etc., Asher & Co., 58 Mohrenstrasse, have a large stock.

The American banking firm of Robert Thode & Co., of Dresden, have lately established a branch of that well-known

house at No. 171 Friedrichstrasse, where Americans will find a register containing all the arrivals at Berlin, reading-rooms, post-office, etc.

Views of Berlin, and photographs from the pictures and statues in the Royal Museum, may be bought from the Berlin Photographic Company, Doenhofplatz, 36 Krausenstrasse. This establishment possesses the largest and finest collection of photographs from modern and ancient original paintings, taken from the most reputed picture-galleries in Europe, and more especially from the world-renowned Dresden Gallery. The leading modern artists, Knaus, Vautier, Meyer, Von Bremen, etc., all have their pictures published here.

The *Magazin de Modes of Bonwitt & Littauer*, drapers to the Princess Carl of Prussia, is situated in Behrenstrasse, 26 A, opposite the "Kaiser-gallerie," and near to "Unter den Linden." It is the largest shop in Germany for ladies' costumes, cloaks, etc.; for silks and white goods; and is in the style of that of Lord & Taylor, N. Y. Every thing new and modern, from the simplest to the richest taste, is to be found here, at reasonable prices.

Gentlemen on their road to Russia will find it necessary to supply themselves with fur coats, to enable them to withstand the severity of the Russian climate. These they may obtain of J. F. Zeits, No. 7 Werderstrasse, in Berlin, where a large assortment of furs and skins of every description, both for ladies and gentlemen, may be seen, the quality being of the very best, and the prices moderate.

To those in search of a good tailor, we would recommend the house of *Kohn Frères*, successors to Fasskessel & Müntmann, and tailors to the Court, No. 13 Unter den Linden.

A rich assortment of statues, groups of figures, fountains, etc., is kept at the Foundry for Objects of Art, A. Castner (late M. Geiss), No. 25 Chausséestrasse. Among the monumental productions of this establishment, the first of its kind, may be mentioned the colossal group of the Amazon, after Kiss, which was purchased by the United States Government for Washington.

The largest and best establishment and manufactory for military outfittings, either

for export or home use, is that of August Loh, furnisher to his Majesty the Emperor, Nos. 12 and 18 Kronenstrasse, and 22 Wilhelmstrasse.

A new and beautiful monument, called the Monument of Victory, has been erected in the Königs-Platz to commemorate the success of the Prussian arms. The reliefs represent an attack of a Danish fort, the battle of Königsberg, the meeting of the King and Crown Prince, Imperial Eagles presented to the King after Sedan, etc. Within the columns there is to be a beautiful mosaic work, not yet completed, representing Germania proclaiming the King Emperor.

*Excursions in the vicinity of Berlin.*—An excursion should be made to *Charlottenburg* to see the palace built by Frederick I., and the monuments of the late King and Queen of Prussia. Queen Louisa, who was considered the most beautiful and amiable princess of her day, is buried here in a small Doric temple. Her monument, that all travelers visit, is considered the masterpiece of the sculptor Rauch. The town contains about 10,000 inhabitants, and is the summer residence of many of the citizens of Berlin.

The distance from Berlin to Potsdam is about 18 miles. Trains leave every two hours. By no means omit making this excursion. *Potsdam* is the Versailles of Prussia. It contains 42,868 inhabitants. It is a great station for the Prussian army, and is altogether military in its aspect. Potsdam is beautifully situated on the River Havel, surrounded by groves and rivulets, streams and forests, meadows and gardens, and every thing to make a landscape lovely, mountains alone excepted. The architecture of the houses is very splendid. It boasts of five royal residences in and about it, the palace of Sans Souci, the Royal Palace, the New Palace, the Marble Palace, and Babelsburg. A carriage with a *valet de place* had better be taken from the station. In the Garrison Kirche, in the town, lie the remains of Frederick the Great. They are contained in a plain sarcophagus, and lie above the ground. He requested to be buried with his favorite dogs and war-horse in the garden of Sans Souci, but his request was not complied with. Bonaparte carried off his sword, which formerly lay upon the top of his cof-

fin. The pulpit and walls are adorned with French standards and eagles. The vault contains the marble sarcophagus of William I. The custodian expects a fee of one franc.

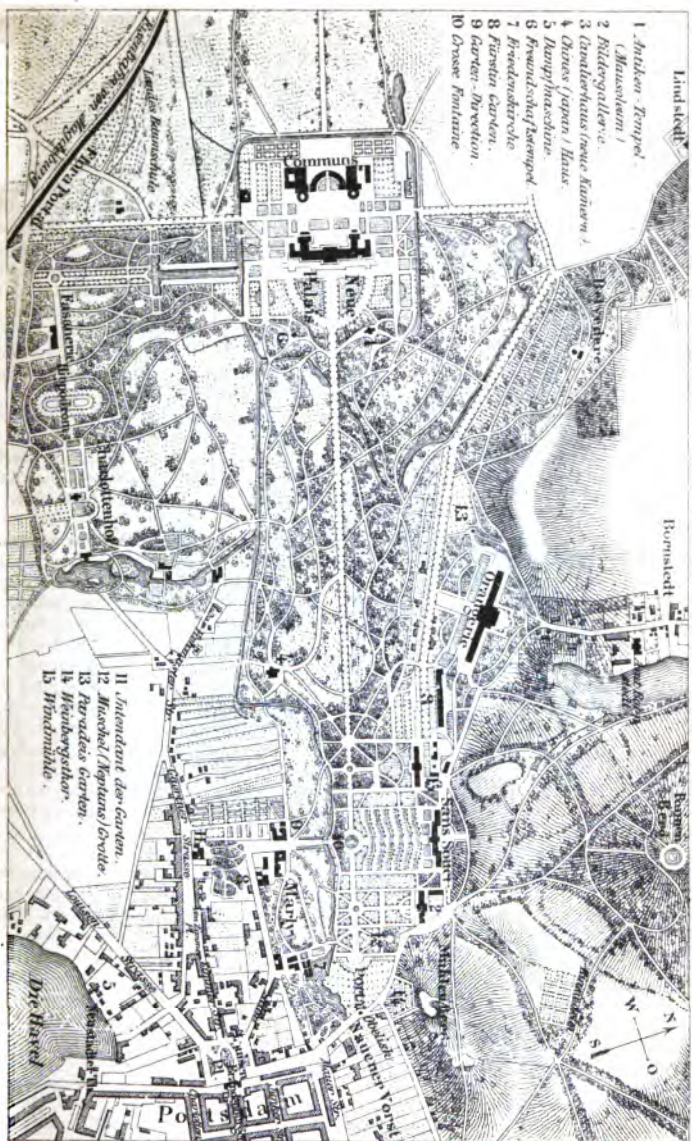
*Sans Souci* is built on heights planted with vines, olives, and orange-trees. It is a series of low and unpretending buildings, but has a fine colonnade. The principal objects of interest are the apartments in which the Great Frederick died. They contain the clock he used to wind up with his own hand, and which stopped just at the moment he died, twenty minutes past two. At the ends of the terrace are the graves of his horse and dogs.

The Picture-Gallery contains some fine pictures, the most celebrated being a Christ's Head, by Raphael, for which Frederick the Great paid 80,000 ducats.

Contiguous to Sans Souci stands the famous historical wind-mill. Frederick the Great desired to purchase it, that he might pull it down for the purpose of extending his gardens in that direction; the miller refused, and the king brought a suit against him, but was beaten in the court. He then erected for the miller the present large mill, as a monument of Prussian justice. Some years since, the owner, having met with reverses, offered to sell the mill to the king, who immediately settled enough on the miller to defray his debts, saying the mill belonged to Prussian history, and should not be removed. In the grounds of Sans Souci stands the villa of Charlottenhof, built by Frederick William; it is in imitation of a Pompeian dwelling, with a bath, fountains, statues, and bronzes, taken from the ruins of Pompeii.

About two and a half miles from Potsdam stands the *New Palace*, erected by Frederick the Great after the Seven Years' War, at an enormous expense, to show his enemies the extent of his finances; some of the apartments are beyond description in the profusion and richness of the marble used; one room is entirely lined with shells and minerals, stuck on the walls to represent a grotto. There are some very good paintings here. In a small library, for Frederick's private use, there is a copy of the king's own works, with notes and criticisms in the handwriting of Voltaire. In a small temple near the palace is a beauti-

## KING'S GARDEN NEAR POTSDAM

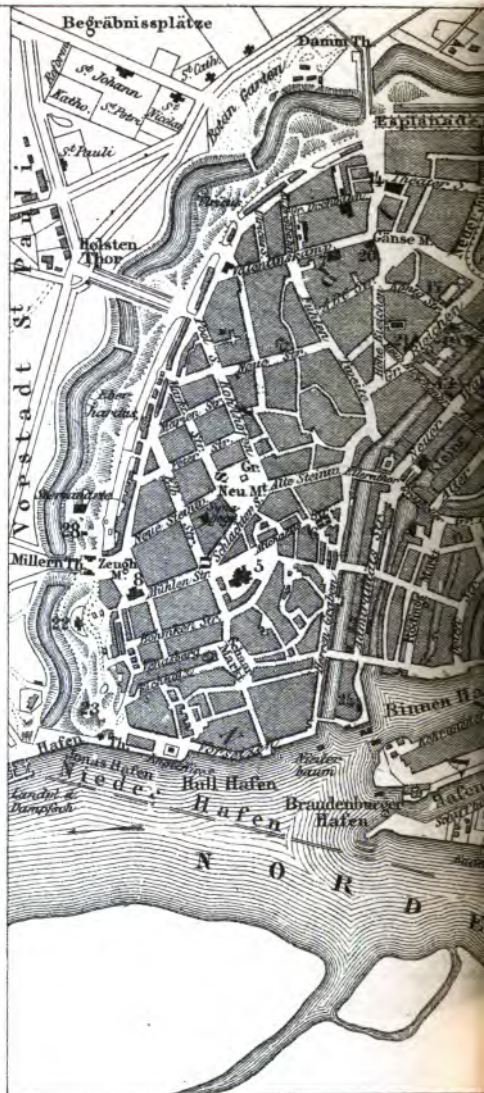




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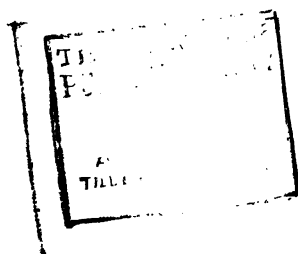


- 1 *S<sup>t</sup> Petri Kirche*
- 2 *S<sup>t</sup> Jacobi Kirche*
- 3 *S<sup>t</sup> Nicolai Kirche*
- 4 *S<sup>t</sup> Katharinen Kirche*
- 5 *S<sup>t</sup> Michaelis Kirche*
- 6 *Kleine (Cath)*
- 7 *Deutsch reform. Kirche*
- 8 *Engl. bischof<sup>l</sup>. Kirche*
- 9 *Börse*
- 10 *Rathhaus*
- 11 *Johanneum*
- 12 *Bibliothek*
- 13 *Tonhalle*
- 14 *Stadt Theater*
- 15 *Thalia Theater*
- 16 *Tivoli Theater*
- 17 *Sillems Bazar*
- 18 *Busch's Denkmal*
- 19 *Stadt Post*
- 20 *Preuss. Post*
- 21 *Mecklenb. Post.*
- 22 *Elb Pavillon*
- 23 *Elb Höhe*
- 24 *Baumhaus*
- 25 *Denkmal Adolph IV  
von Schauenburg*
- 26 *Marien Magdalenen  
Kloster*
- 27 *Meyer's Denkmal*
- 28 *Repsold's Denkmal*









ful statue of Louisa, queen of Prussia, by Rauch. A fee of 2 francs is expected. It would be better, however, to let the commissaire attend to the whole of the fees in Potsdam.

The *Marble Palace*, built by Frederick William II. on the borders of the lake, is very pretty, and has some fine modern pictures. A beautiful view of this lovely panorama may be had from the Tower of Pfingsberg, erected in imitation of a villa at Tivoli.

As you enter the town from the station you pass the old palace, erected toward the close of the 17th century. It contains nothing of importance except the furniture used by Frederick the Great, the covering of which was nearly all torn off by the claws of his dogs. The apartments are kept nearly in the same manner as when he was alive. Adjoining his bedroom there is a small cabinet where he used to dine alone, or with a friend, without any attendance, every thing coming through the floor in a dumb-waiter, he placing the dishes on the table himself. The *Tabacks-Collegium*, or smoking club, where Frederick's father used to hold his boisterous meetings and deliver his smoking lectures, is bordering on the basin of the lake.

One of the prettiest spots in Prussia, or perhaps in Germany, is *Badelsburg*, the country residence of the late Prince Regent of Prussia (now king), father of young Frederick William, prince of Prussia, who married the Princess Royal of England: it is often, also, the residence of that princess. It is a modern castle designed by Schinkel. The house is beautifully furnished, and the grounds laid out with exquisite taste. Visitors are freely admitted. The housekeeper expects a fee of a franc each person. You are obliged to register your name in the visitors' book before you leave.

From Berlin an excursion might be made to the free city of Hamburg, although, if not intending to return to England or visit St. Petersburg, it is hardly an object, as it is entirely out of our route, and the distance is long. We will give a short description of it.

From *Berlin to Hamburg*, distance 175 miles. Fare, first class, 300 s. g. = \$7 50; time, 9 hours.

You had better pay *both ways* in silver

groschens, for, according to Bradshaw's *Official Guide*, you pay from Hamburg to Berlin 25 marks: it says a mark = 1s. 4d. = 33s. 4d. = \$8 33 c. U. S. On the opposite page it says from "*Berlin to Hamburg*, fare 300 s. g.: 1 s. g. = 1½d., or 10 = 3s." 30s. = \$7 50! So pay in groschens, by all means.

We pass the town of *Ludwigslust*, containing about 4000 inhabitants. It is the summer residence of the Grand-Duke of Mecklenburg-Schwerin. His stables are well filled with the finest horses in the country. He pays particular attention to the improvement of the stock.

*Hamburg*, a free imperial city of Germany, situated on the River Elbe, about 75 miles from its mouth. It contains 235,365 inhabitants. The principal hotel is *Streit's*, which is beautifully situated on the Lungfernstieg. Money is kept in marks and schillings. 17 schillings = 1 mark = 30 c. U. S. It is the first commercial port of Germany. Its imports amount to 150 million dollars, and exports 145 million annually. In fact, it is one of the most important commercial cities of the world. Vessels of large size come quite up to the town, in front of which the river is divided into several channels by numerous small and exceedingly fertile islands. The older portion of Hamburg was badly built, and consisted of narrow and dirty streets, but in 1842 sixty-one streets and 1747 houses were destroyed by fire, and many important improvements were made in the process of rebuilding. The business portion of the city is really very magnificent, but there are few public buildings deserving of special note.

The Exchange here is a very beautiful building. It was finished in 1841. One of the most interesting sights is to look down from the galleries during change, and watch the excitement depicted on the faces of from 4000 to 5000 merchants. Some of the principal churches were destroyed by the conflagration of 1842, and have since been replaced by modern edifices. There is an elegant Jewish Temple, besides several synagogues. The Gymnasium, a modern structure, possesses a library of 200,000 volumes, with a museum. The walls and various fortifications have been converted into boulevards and gardens, which extend nearly round the town. The Church of St. Peter's is the most an-

cient in the city, having been built in the 12th century, but St. Michael's is the most magnificent: it has a tower 460 feet high, which is ascended by 600 steps. It contains an organ with 5600 pipes, considered one of the finest in Germany. The church is capable of holding 6000 people.

The literary and charitable institutions of Hamburg are very numerous, and its trade embraces every article of German commerce, both in the way of import and export, and the Elbe is the great channel by which these commodities are conveyed. It has likewise considerable manufactures. The principal branch of industry, in this respect, are sugar refining, brewing, and distilling, calico printing, dyeing, hat-making, silk and velvet weaving, and the making of snuff and tobacco. The natives of Hamburg are famous for their hospitality, and persons visiting the city, properly introduced, receive the very best of attention from her merchants. It is customary to fee the servants in private houses where you dine; they generally expect 50 cents from every visitor. The city is subject to inundations from the Elbe, which often rises to twenty feet, filling the cellars of houses bordering on the river, the tenants of which make arrangements for occupying the upper floors. The suburbs of Hamburg are very beautiful; flower-gardens, tea-gardens, tombs, and monuments in every direction.

On your route to or from Hamburg an excursion might be made to the ancient and picturesque old city of *Lubeck*. It is a free city of Germany, and contains about 87,000 inhabitants. Its whole territory contains about 50,000. Hotel, *Stadt Hamburg*; cooking excellent, prices moderate. Its accounts are kept in marks and schillings, the same as in Hamburg. Lubeck has considerable transit trade, but no longer enjoys its ancient commercial importance, having never recovered from its destruction by the French troops in 1806. Blucher, after the defeat of the battle of Jena, threw himself into this town, much against the desire of the citizens. He was hotly pursued by 70,000 French troops under the command of Murat, Soult, and Bernadotte, who carried the town by storm. It was then committed to the mercies of the French soldiers for three days.

The Dom or Cathedral is the principal building; it dates from the 12th century.

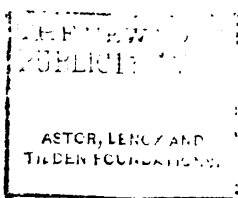
The *Marien Kirche* is very beautiful. It was built in the early part of the 14th century, and contains some fine pictures by *Overbeck*, who is a native of Lubeck. The principal object of attraction, however, is the clock standing behind the high altar. At 12 o'clock figures of the seven electors pass before a statue of the emperor, each bowing as it passes. The city was formerly surrounded by walls and bastions, which have been leveled and converted into public walks. It is still entered, however, by four ancient gates. Many of the buildings present a highly picturesque appearance, finely decorated with high roofs and gable-ends. Sir Godfrey Kneller and the brothers Van Ostade were born in Lubeck. Steamers leave here weekly for St. Petersburg.

Before proceeding on our route, a short excursion might be made to *Wittenberg*, rendered immortal as the cradle of the Reformation. The excursion can be made easily in one day. The time to go and return, 4½ hours, and 3 or 4 hours is sufficient to see all the sights. We would give the whole route to Leipzig by Halle, Worlitz, and Dessau, had we not intended to give a return route from Dresden through Weimar, Erfurth, Gotha, and Eisenach to Frankfort on the Main, in case the traveler does not wish to continue on route 12 to Vienna, Venice, etc.

From *Berlin* to *Wittenberg*, distance 60 miles. Fare, first class, 8 t. 7½ s. g. = \$2 44 U. S.; time, 2 h. 15 m.

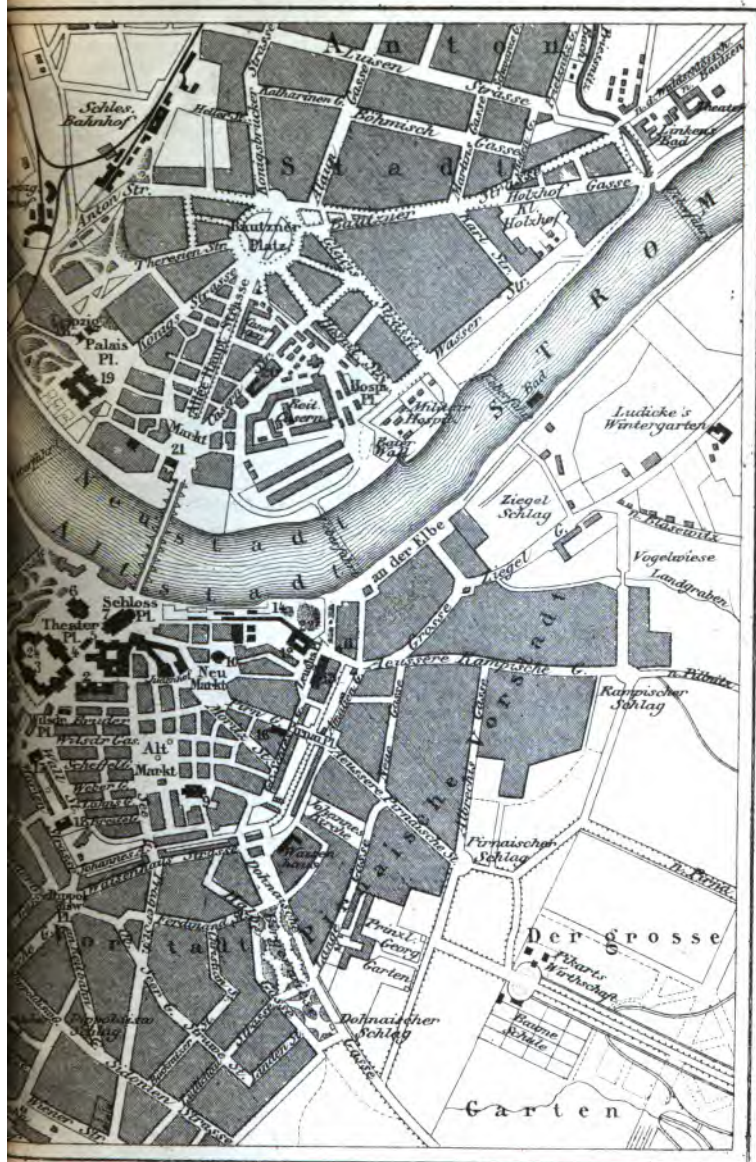
As a general thing, we advise—if persons can afford it—the traveling in first-class cars. The price of second class is generally one third less; in this instance, however, it is only a little more than one half, viz., \$1 44. Travelers must ride in accordance with their circumstances; but do not believe people when they tell you “the second-class cars are as good as the first class in Germany.” It is not so; and on a warm summer's day, a few strong whiffs of garlic in a second-class car, with eight or ten persons inside of it, might make you wish you had taken the first class, and been alone with your own party.

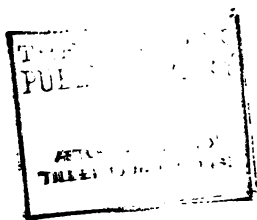
*Wittenberg* contains about 12,000 inhabitants. Hotel, *Stadt London*. It is a fortified town, situated on the right bank of the Elbe. This town is noted for being the place where Martin Luther first com-













menced his war against the evils and abuses of the Church of Rome. He was Professor of Philosophy and Theology in the University of Wittenberg, the same school where Shakspeare's Hamlet studied. The *Schloss Kirche* is the principal building. It was against the doors of this church that Luther hung up his ninety-five arguments against the Church of Rome, offering to defend them against all comers. In the centre of the church are two tablets let into the floor, pointing out the spot where Luther and his friend Melancthon lie buried.

Martin Luther was born 10th of Nov., 1484, in Eisleben, a town in Prussian Saxony. He was the son of a miner. He studied at Eisenach, begging in the mean time to obtain a subsistence. A thunder-bolt having killed one of his companions at his side, caused him to embrace religion. He entered the convent of the Augustins, and became professor of theology in the University of Wittenberg. Having studied the writings of John Huss, he rapidly acquired a taste for his opinions. The sale of indulgences by the Pope furnished him an occasion to open the controversy. He published an argument in which he denied their efficacy. The quarrel soon became excited. Luther, who at first attacked but the abuses of the Church, now attacked the authority of the Pope, the belief in purgatory, the celibacy of the priests, the possession of temporal wealth, the doctrine of transubstantiation, and the mass. He married a nun named Catharine de Bore, by whom he had six children. He was excommunicated by the Pope, and Henry VIII. of England wrote strongly against him. He burnt the bulls of the Pope, and responded to Henry VIII. in the strongest terms. The duchy of Saxony, Denmark, and Sweden took the part of Luther in this quarrel. At the Diet of Worms he supported his opinions. The first Diet of Spire, held in 1526, acknowledged the liberty of conscience; that held in 1529, desiring to rescind the acknowledgment of the first, the Lutherans protested against it, from whence is derived the name of Protestants. Luther died at Eisleben, in 1564, in the sixty-third year of his age. He was a man of impetuous eloquence, and exercised an irresistible influence on the multitude. His works are

very numerous. Bossuet, in his *History of the Variations of the Church*, has tried to refute his doctrines.

In addition to the tombs of Luther and Melancthon in the *Schloss Kirche* are the monuments of Frederick the Wise and John the Steadfast, both of whom were strong supporters of Luther and his doctrines. There is also a fine bronze statue of Frederick the Great. In the *Market Place* there is a Gothic temple of iron, and in it a bronze statue of Luther, erected in 1821, with this inscription in German: "*If it be the work of God, it will endure; if of man, it will perish.*" In the University buildings, where he resided after he was married, there still remains his chair, table, beer-jug, and two portraits of him by Cranach, who was a native of Wittenberg; also a cast of his face taken after his death. Many of the nobles of the earth have stood in this room, and left their names on the wall as memorials of their visit; among others, Peter the Great, who wrote his name with chalk over the door: it is now covered with a piece of glass to protect it from the touch of the curious. At the *Stadt Kirche* may be seen the font where Luther baptized, also some very fine pictures by Cranach. The present citadel was formerly the castle of the electors.

The town of Wittenberg was besieged by the Prussians for nearly one year in 1814, and was finally carried by storm; the French suffered severely in this action. On the place where Luther, on the 10th of Dec., 1520, burnt the Pope's bull, there is a tree now standing inclosed by a railing. The ancient University was removed in 1817, and united to that of Halle.

*From Berlin to Dresden*, distance 116 miles. Fare, 1st class, 165 s. g. = \$4 07; time, 6 hours.

*Dresden*, the capital of the kingdom of Saxony, is delightfully situated on both banks of the Elbe. It has 177,025 inhabitants. The principal hotels are *Hôtel de Bellevue* and *Victoria Hotel*, two of the best in Germany. This city has the great advantage of possessing an "American Club" at No. 22 Victoria Street, where the latest American papers can be found, and where a list is kept of all Americans visiting Dresden. Secretary, Frank S. Allen, of New York.

The position of this capital—which dates

back to a period prior to the 10th century—is excellent, over 400 feet above the level of the sea, in the midst of the Saxon wine-districts, occupying the most beautiful and richly-cultivated portion of the valley of the Elbe. The succession of rising vineyards, groves, meadows, gardens, and orchards, the whole studded with beautiful villas, make us easily imagine the Elbe is the Arno, and that we are in “La belle Firenze,” and that the city itself may well be termed the German Florence. There are few capitals in Europe can compete with Dresden in works of art, and none in the value of its immense collection of precious stones, curiosities, and objects of *virtu*. Dresden is divided into an old and new town, the first on the left bank of the river, the second on the right, and are connected by a noble stone bridge 1400 feet in length and 36 in breadth. It was originally built with the proceeds of the sale of dispensations from the Pope for eating eggs and butter during Lent. It is the longest and finest stone bridge in Germany. On the centre pier a bronze crucifix has been erected to commemorate the destruction of the fourth pier from the side of the *Altstadt* by Marshal Davoust, to facilitate his retreat in 1814, and its restoration the same year by the Emperor Alexander of Russia. There is also, half a mile lower down, a magnificent railroad bridge, built for the Prague and Leipzig line. It has likewise a carriage and foot way. It cost nearly \$800,000. The new town is much better laid out than the old, and contains all the fine squares, spacious streets, and beautiful faubourgs. The magnificent Japanese palace founded by Augustus II. is situated in this quarter; but in the old town we have the *Royal Palace*, the *Terrace of Brühl*, the *Palace of Brühl*, the *Court Church*, the celebrated *Picture-Gallery*, the *Zwinger*, and other leading objects of curiosity. The inhabitants of Dresden are great lovers of the fine arts, and are noted for their orderly and industrious habits, retiring at ten o'clock and rising at six.

There is no place in Germany where a good *valet de place* is more desirable, the fees for examining the curiosities being so exorbitantly high, and the times when you can see them so varied, while application for tickets of admission must be made days

before you can use them. H. Krause, to be found at the Victoria Hotel, or at the office of Messrs. Thode & Co., we can recommend as highly efficient.

The *Schloss*, or royal palace, is a large, antique, gloomy-looking castle on the outside; within it is ornamented in the usual style. The throne-room is beautifully decorated with allegorical frescoes. The different other state-rooms, library, and chapel are all ornamented in every respect worthy of the occasion. The lion of the palace, however, is the “green vaults,” a series of eight rooms on the ground floor. The apartments were formerly hung with green, from whence they derive their name. The custodian who accompanies you through the different rooms charges two Prussian thalers = \$1 50, for one or six persons. More than six are not allowed in the same party, and an appointment must be previously made, although often you may find the custodian disengaged. The origin of the immense wealth lying idle in the “green vaults” is easily explained. The Saxon princes were formerly the richest monarchs of Europe. Most of their wealth was derived from the Freilburg silver-mines, which, previous to the discovery of America, were the richest in Europe, much of the proceeds of which they expended in the accumulation of jewels and works of art. The jewels in one room are considered worth \$15,000,000!

It is impossible to mention in detail the numerous works of art and value in the different rooms: from the first to the last, each one is more valuable than the one last shown. One of the finest works of art in the first room is a statue of Charles II., in the character of St. George: it is cut out of a piece of solid cast iron. In the second room are two horses' heads, and a crucifix by Michael Angelo. In the third room there is a magnificent chimney-piece of Dresden china, ornamented with precious stones, beautiful Florentine mosaics, etc. The fourth room contains the gold and silver plate used at the emperor's banquets, and furnished by the Electors of Saxony. In the fifth room are some specimens of rock crystal, and numerous antique gems. The lion of the fifth room is an immense pearl, arranged to represent the court dwarf of the King of Spain, and is as large as a hen's egg. There are also

some beautiful wood carvings here. In the sixth is kept the magnificent regalia used at the coronation of Frederick Augustus II., king of Poland and elector of Saxony. In the eighth room the senses are bewildered by the splendor of its contents: diamonds, crowns, sceptres, chains, and collars; orders of the Garter, Golden Fleece, and Polish Eagle; coat buttons—diamonds of the purest water, weighing from 40 to 50 carats. The whole gala dress of the Elector of Saxony, consisting of his coat buttons, vest buttons, epaulette buttons, sword-hilt, scabbard, and collar, all diamonds: there are several magnificent rings, two of which belonged to Martin Luther. One of the greatest curiosities in this room is "the Court of the Great Mogul," by Dinglinger, jeweler to the court of Dresden. There are 138 figures, made of pure gold enameled, all of them carved in the most finished and delicate manner. The artist was employed six years on this gem. Its cost was about 60,000 thalers, equaling \$45,000.

**The Picture-Gallery.**—By all means buy a catalogue. They are printed in French, price 75 cents. This gallery is open to the public on Sunday, Monday, Tuesday, and Thursday; on other days a fee of 25 cents will open the doors.

The conquerors of Dresden at all times have paid the highest respect to its picture-gallery. When Frederick the Great bombarded Dresden, battered down its churches, and laid its streets in ruins, he ordered his artillery to keep clear of the picture-gallery; and although he entered the city as a conqueror, levied his contributions, and superintended the government, he desired permission of the conquered Electress to visit the picture-gallery; and although Napoleon carried away the gems of art from every leading gallery in Germany and Italy, he treated Dresden with so much consideration that not one of her pictures made the journey to Paris.

Chief among the gems of this gallery is the *Madonna di San Sisto* by *Raphael*, considered one of his best works. It was named after Pope Sixtus, whose portrait is here given, gazing with reverence and awe at the Madonna, who is soaring up to heaven with the infant Jesus in her arms. On the other side of the picture is the matchless figure of St. Barbara kneeling.

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At the bottom are two angel boys gazing upon the Madonna, intelligence and devotion beaming in their faces. This picture cost \$40,000. It was purchased by Augustus III. from the Duke of Modena's collection. A separate room is set apart for its exhibition. The masterpiece of Holbein has also a separate room devoted to it. This is also a *Madonna*. The Burgomaster of Basle, whose child is dying, is praying that the Virgin will cure him. She has lain down the infant Christ, and taken the sick child in her arms. The burgomaster is accompanied by his family.

In this gallery we have five of Correggio's best works. This artist is considered as having no superior in originality, conception, and arrangement of color. Chief among his works is the world-renowned picture of the Virgin and the Infant Christ in the Manger. It has been engraved in every style, and every picture-dealer has seen copies of it. The celestial child is lying on the straw, emitting a supernatural light. The Virgin-mother bending over the infant undazzled, while her companion is shading her face with her hand; unable to endure the dazzling light. Wilkie says, "The matchless beauty of the Virgin and Child, the group of angels overhead, the daybreak in the sky, and the whole arrangement of light and shadow, give it the right to be considered, in conception at least, the greatest of his works." The other works of Correggio are, "The Virgin and Child with St. George," the portrait of his physician, "The Virgin and Child with St. Francis," and his "Recumbent Magdalen." Wilkie, in speaking of this last, says, "It is in its pristine condition, almost as left by the master, without even varnish. The head, neck, and arms are beautiful; the face and right arm one of the finest pieces of painting I have witnessed." This is a small picture, about 14 by 18 inches, but it is the "lion" of the apartment where it is hung. It is placed on hinges, that it may be viewed by all lights.

Among the other leading pictures are the "Christo della Moneta," or Tribute-money, by Titian; a reclining Venus by the same; also a portrait of his mistress; St. Cecilia, by Carlo Dolce, his masterpiece. There are several pictures by Paul Veronese in his best style, among which

are his Adoration of the Wise Men, Marriage in Cana, Finding of Moses, etc. By Rubens, we here see his Boar Hunt, Judgment of Paris, and his Garden of Love. There are several pieces by Rembrandt, chief of which are his Entombment of Christ, and his own portrait with his wife sitting on his knee. By Vandyke we have several of his most finished portraits: a portrait of old Parr at the age of 151; portraits of Charles I. and his queen, Charles II., James II., and others. By Guido, a Bacchus and Child. There are nearly 400 paintings by different Italian masters.

In the works of the later German and Flemish masters this gallery is extremely rich. It contains, in addition to those artists already mentioned, magnificent specimens of Hans Holbein the younger, Ruysdale, and Wouvermans. Of the French school there are several paintings by Claude: one of the best is his Flight into Egypt. Some fine specimens by Poussin and others. There are a large number of Wouvermans' paintings in this gallery—over fifty—chief of which is his Horse-market.

Among the collection of crayon drawings is one by Liotard of "La Belle Chocolatière." She was a waitress or barmaid in Vienna, celebrated for her beauty, and married into a noble family of Austria. One of the most complete collections of engravings to be found in Europe is to be seen in the Dresden gallery—over 1000 framed and 800,000 in portfolios. A fee of three Prussian thalers will gain you access to these gems of art at all times. Beneath the gallery of pictures there is a fine collection of plaster casts of the most famous statues, made under the superintendence of Raphael Mengs.

Ernst Arnold's repository of works of art, Schlossstrasse, corner of Sporergerasse, established in 1818, keeps the largest stock of classical and modern engravings, and publishes the most remarkable line engravings after pictures of the Dresden Gallery. The rarest proofs and prints of engravings by Morghen, Toschi, Anderton, Mandel, Muller, Desnoyers, etc., are to be found here; also, the largest choice of the best copies in oil, pastel, and on

porcelain. There is also a dépôt of Hanfstaengl's photographs.

Fine copies on porcelain of paintings in the Dresden Gallery may be obtained at the establishment of Franz Till, No. 2 Struvestrasse, who has always a large and beautiful collection on exhibition.

The great establishment of photography in Dresden is that of Hanns Hanfstaengl, No. 1 Stallstrasse. He has on exhibition photographic copies of the celebrated works of the Dresden Gallery, as well as of those of great repute to be seen in other cities. His work represents the highest perfection of art, combining exact likeness with the most perfect softness and finish.

Emil Ens, No. 1 Ferdinandstrasse, has on hand a large collection of paintings on porcelain from originals in the Dresden Gallery. He also makes portraits from life or photographs in all sizes, and has a large stock of brooches, ear-rings, etc.

Travelers wishing to spend any time in Dresden, and desiring to procure apartments, should apply to Friedrich Riebe, 20 Victoriastrasse, Court agent for purchasing and hiring villas, lands, or farms, who will designate the most desirable ones to be obtained, and make all arrangements in regard to leases, etc.

For toilet articles, hair-dressing, perfumery, etc., apply to Herman Kellner & Son, coiffeurs to the Court of Saxony, who have private rooms for hair-dressing, and who manufacture articles in hair and for the toilet.

Messrs. Schlossmann & Scheffler, No. 2 Josephinenstrasse, are commission agents,

highly recommended by the American bankers Messrs. Thode & Co., who attend to the forwarding of all kinds of goods to America.

J. H. Bluth, 6 Pragerstrasse, enjoys a reputation for the sale of the very best class of lace, both of Brussels and Saxon manufacture, and offers a variety and novelty in his lace goods and embroideries which in style and taste can not fail to suit purchasers. The increasing number of annual visitors to Dresden from England and the United States has induced Mr. Bluth to give especial attention to his foreign connection, and therefore a magnificent choice of real Brussels and of other expensive laces is continually kept on hand. Saxon lace being acknowledged to be by no means inferior to Brussels manufacture, though widely differing in price, is much appreciated by Americans. Mr. Bluth possesses a manufactory at Schneeberg, in Saxony, which enables him to sell the finest of these laces at very low prices. He has also a branch store in Berlin, No. 176 Friedrichstrasse.

The *Zwinger* was originally intended as the vestibule of a new palace, which Augustus II. intended to erect in the early part of the 18th century, but was never carried farther. It is a fine group of buildings surrounded by an inclosure planted with orange-trees, and forming an elegant promenade, much frequented by the citizens. The *Zwinger* contains the *Armory*, which is considered second only to that of Vienna, and the *Museum of Natural History*.

Our space will not permit our giving any detailed account of what may be seen

in this *Military Museum*. It outstrips all others in the variety and quantity of its offensive and defensive weapons; in its accoutrements of the tournament; the richness and skill evinced in the decoration of the armor and trappings both of man and horse; and the relics it possesses of the greatest warriors of different ages. Among the relics are the robes worn by Augustus II., surnamed "Strong," at his coronation as King of Poland; the horse-shoe which he broke with his fingers; his cuirass, weighing 100 lbs., and his iron cap, 25 lbs. He is said to have lifted a trumpet in full armor, and held him aloft in the palm of his hand; to have twisted the iron banister of a stair into a rope; to have made love to a coy beauty by presenting in one hand a bag of gold, and breaking with the other the horse-shoe mentioned above. Judging from the great weight of his armor and weapons, he must have been a man of giant strength. There is also a saddle of Napoleon's, his boots worn at the battle of Dresden, and the shoes worn at his coronation.

In one of the rooms is a Turkish tent, with all its furniture, taken from the Turks at the siege of Vienna; also the armor worn by John Sobieski at the same siege, the pistols worn by Charles XII. of Sweden on the day of his death, on the battlefield at Frederickshal. Some of the tilting-suits worn at the tournament weigh over 200 pounds. In the Gallery of Tournament there are some splendid suits of armor both for man and horse. One of the finest here was a present from Philippe Emanuel, duke of Savoy, to the Elector of Saxony. Philippe Emanuel was one of the ancestors of Victor Emanuel, king of United Italy. In a cabinet presented to Luther by John Frederick, one of the electors of Saxony, are numerous relics of the great reformer.

A whole day may be well spent in examining the many very interesting relics to be seen here. The gallery is open to the public certain days in the week; on other days it is only to be seen by ticket, price 2 thalers, which is good for six persons.

The *Museum of Natural History*, in the lower story of the *Zwinger*, is open from 11 to 1; at other times a fee of 2 thalers will gain admission for six persons. There

are some curious specimens of minerals and fossil remains here.

Nearly adjoining one of the wings of the Zwinger stood the *Grand Opera-house*, capable of accommodating 8000 persons. It was burned in 1869, but another is now being erected. Near to the latter is the Catholic Church, profusely decorated in the Italian style. It contains a fine organ, and its music is celebrated throughout Germany. It has an altar-piece by Raphael Mengs. It is attended by the royal family, and is connected with the palace by a bridge thrown over the street.

The *Frauenkirche*, or Church of Our Lady, is a beautiful stone edifice. It is situated in the New Market, adorned with a cupola 388 feet high. It is constructed after the model of St. Peter's at Rome.

The *Japanese Palace* is situated on the right bank of the Elbe, in the new town. It is surrounded by gardens, used by the public for a promenade. It was founded by Augustus the Strong, and derived its name from its Japanese decorations. It was intended as a summer palace for the Elector. The palace is now used as a museum, and contains a collection of Chinese and Japanese porcelain, a library, and museum of antiquities. The library is very rich in valuable relics, among which is a collection of portraits of princes and princesses of the 17th century; they are beautifully colored, and are bound in 19 volumes. The collection was made by Augustus the Strong. Dr. Faustus' Conjuror's Book is also here; volumes filled with miniatures and autograph letters of the most celebrated men and women of the 15th and 16th centuries. The specimens of china amount to over 60,000 pieces, and fill 20 rooms.

One of the handsomest cafés in Dresden is Halbig's "Italian Village," or *Glass Palace*: it is situated near the old bridge.

Near the end of the New Bridge there is a very fine equestrian statue of Augustus the Strong. There is also a statue of Frederick Augustus in the centre of the Zwinger, and one of the Elector Maurice opposite the Arsenal.

A short distance from Dresden, and near

the village of Racknitz, is the monument erected to Jean Victor Moreau, who was shot in the legs by a cannon ball at the battle of Dresden. His legs were amputated by Sir James Wyllie. He was in the service of Alexander, emperor of Russia, and was, at the moment he was shot, reconnoitering the movements of the French army. The monument consists of a granite block surmounted by a helmet; under this his legs are buried; his body was conveyed to St. Petersburg, where, in the Catholic church of that city, you may see a marble slab which recounts the brilliant deeds and unfortunate end of the hero of Hohenlinden.

The capital of Saxony and residence of the court is becoming one of the most fashionable winter residences for Americans in Europe. In addition to its rich collections of works of art, its multiplicity of men of learning and talent, its splendid opera, its advantages for education, its select and elegant society, its healthy and bracing climate—(a monument has been erected to commemorate the fact that the cholera has never visited this capital)—it is one of the most economical capitals in Europe. Its court is as renowned to-day for its elegant selectness as it has been in past ages for its wealth and encouragement of the fine arts.

The Grasser Garten is one of the greatest charms of Dresden: its avenues for rides, drives, and promenades are perfectly lovely, with daily open-air concerts. Adjoining is one of the finest zoological gardens in Germany.

Connected with the consulate is the American banking-house of Robert Thode & Co., a firm well known to all American travelers, and deserving to be recommended in every respect: they keep registers of Americans, and have fine reading-rooms.

Among the specialties of Saxony manufacture is that of damask table-linen and sheeting wove to order, with your monogram, crest, or coat-of-arms. Mr. Joseph Meyer, 15 New Market Street, is the principal manufacturer; he also has a large supply of dress goods and clothing.

The excursions in the vicinity of Dresden are numerous, conspicuous among which is that to the *Saxon Switzerland*—why called Switzerland we hardly know,

as the scenery of the two countries is entirely different. The River Elbe flows through the centre of this beautiful country; and we advise all persons visiting Dresden during the summer months to make excursions to *Pilnitz*, *Bastei*, *Ottowalder Grund*, *Königstein*, *Kuhstall*, and *Winterberg*.

Good walkers can "do" most of these delightful places in two days, and much may be seen in one, with very little walking. If the traveler has no courier, a *valet de place* had better be taken from Dresden.

The railroad and carriages had better be taken as far as Schandau, and return by boat to Dresden.

Or make the different excursions on different days. For instance, by rail to Pötscha, which is the station for the *Bastei*; by rail to *Königstein*, which is the station for that fortress; and to Krippen, which is the station for *Schandau* and *Kuhstall*.

Guides may be found at the different stations. The usual fare is one thaler per day. Horses, ponies, and donkeys may be hired at the different stations; also *chaise à porteurs* for ladies who can not ride. Boats may also be hired along the banks of the Elbe.

The cars start from the old town (Altstadt), and, after passing the Great Garden, the town of Pirna, above which stands the castle of *Sonnenstein*, we arrive at *Pilnitz*, the summer residence of the king. The palace, which is modern, having been erected in 1818, contains some very fine frescoes by Vogel. The conservatories, gardens, and pleasure-grounds are very fine.

At Pötscha we cross the Elbe by ferry to visit the *Bastei*, the name given to one of the most singular docks in Europe, from the top of which (600 feet above the river which sweeps round its base) one of the most lovely views may be had. Along the banks of the river, and over the plain, huge columnar masses start up, even to a height of 1200 feet; conspicuous among these are the hills of *Königstein* and *Lilienstein*. The first is a virgin fortress, and has never yet been taken by man. Here, for ages, in time of war, the treasures of the Green Vaults in Dresden are stored by their Saxon monarchs, and cases are always ready at hand to store them in. Napoleon tried to batter this fort from its neighbor *Lilienstein*, but without effect. Two years' pro-

visions for one thousand men can be stored here, and water is drawn from a well cut in the rock over 600 feet deep. Make the ascent by all means; the view from the top is nowhere surpassed.

The natural obelisk of *Lilienstein* surpasses its opposite neighbor in height by 160 feet, and is the highest of these isolated mountains. It is accessible by means of ladders and paths cut in the rock.

From the *Bastei* to *Schandau* there is a carriage-road, from whence an excursion should be made to *Kuhstall* (Cow's Tail), which is six miles distant. This is a most singular cave or arch cut in the solid rock, 800 feet above the sea, where many persons have taken refuge in stormy times.

Travelers not wishing to proceed farther on Route 12, or to Vienna, will find the following route the most advantageous returning to the Rhine or Paris.

#### ROUTE No. 15.

*From Dresden to Frankfurt on the Main, by Leipzig, Weimar, Erfurt, Gotha, Eisenach, Cassel, Friedberg*, distance 380 miles.

*From Dresden to Leipzig*, distance 72 m. Fare, first class, 3 thalers = \$2 25; time, 3½ hours.

Nearly 10 miles from Dresden we pass the *Niederau* station, four miles from which is the town of *Meissen*, celebrated for its porcelain manufactory, where the Dresden china is made. It contains a population of 8000 inhabitants. Above the town, situated on a rock, is the castle where formerly the government factory for Dresden china was situated. Part is now used as a state prison, and the factory is half a mile farther up the Elbe. Porcelain was originally brought from China, from which it was named, and was first made in Europe in the 16th century at this place. It is said to have been first manufactured by one *Botticher*, a native of *Plauen*, an alchemist of the 16th century, who accidentally discovered the art of making it in the course of his search for the philosopher's stone. During the "Seven Years' War" this establishment was nearly ruined, *Frederick the Great* having carried off its workmen, medals, and archives. The ware now manufactured does not equal that of the time when the factory was carried on by the former kings. Near the manufactory is the *Cathedral*, which con-

tains some very fine paintings, also the tombs of the early Saxon princes.

Meissen is the terminus of the mammoth tunnel, twenty-four miles long, being made for the purpose of draining the Friedberg silver-mines, which have been for ages the source of Saxon wealth.

*Leipzig* has 107,575 inhabitants. The *Hôtel de Prusse*, in the centre of the city, is the best. It stands opposite the park, in the vicinity of the Opera-house, Conservatoire, and all places of interest. A beautiful garden is attached to the hotel. Leipzig is the second city in Saxony, and one of the most industrious and commercial cities in Europe. It stands on a fertile plain near the right bank of the River Elster. The traveler should ascend the tower of the Pleissenburg, whence a magnificent view of the city, country, and whole of the field of the celebrated battle may be obtained.

Leipzig, although a place of great historical celebrity and commercial importance, has but little to detain the traveler except during its three fairs, which are held here annually, one beginning on New-Year's day, the other beginning on the first Sunday after Michaelmas, and the last and most important beginning the second Sunday after Easter. During these seasons the town is very gay. Strangers are here from all parts of the world: Turks and Jews, Greeks, Romans, Armenians, Persians, Americans, and Hindoos. While the fairs last the hotels charge double their usual price, and there are generally as many strangers in the city as its population amounts to. The money transactions often amount to 80 million dollars. Leipzig is the centre of the German book-trade, who, to the number of between six and seven hundred, meet here annually to balance their accounts, and their sales often amount to two million dollars yearly. Nearly every bookseller or publisher in Germany has an agency here. There are about 130 dépôts for books, 15 steam-presses, and 200 hand-presses. The publishers have an Exchange of their own, called the *Buchhändler Börse*, where they transact all their business.

Leipzig is the seat of a University which possesses a distinguished reputation, and has numerous literary and scientific establishments. The city was of early origin, and has often been noted in connec-

tion with the events of modern history. Its University was founded in the early part of the 15th century, and has nearly 1000 students: it is very finely decorated with statues and bas-reliefs. Göthe studied at this University, and one of the "lions" of the place is Auerbach's cellar, where he laid one of his scenes in the tragedy of *Faust*. In this cellar Mephistopheles supplied the drunken students with wine from gimlet-holes bored in the table. Here it was Dr. Faustus performed his feats. In this cellar Göthe himself held his midnight orgies when a student at the University.

On one side of the picturesque market-place is the *Rathhaus* or town hall, formerly the residence of the princes of Saxony. Marshal Schwarzenberg, general of the allied army, died in it. It was occupied by Napoleon during the battle of Leipzig. This battle was the most famous occurrence in the annals of the town, when Napoleon was defeated by the combined armies of Austria, Russia, and Prussia in 1813, after three days' contest, which was deservedly designated "The Battle of Nations." It was fought on the 16th, 17th, 18th, and 19th of October. Napoleon's army amounted to 170,000, and the allied forces to 300,000. Napoleon left Leipzig minus 80,000 men; the loss of the allies was about 50,000.

In the garden of M. Gerard is a tombstone erected to the memory of the brave Pole Poniatowski, who was drowned in attempting to swim his horse across the Elster. He had been partially instrumental in preventing the capture of Napoleon by covering his retreat; had had his horse shot under him, and was seriously wounded. The stream was so filled with the dead and dying men and horses that the miserable steed on which he was mounted was unable to push his way through, and horse and rider both sank. The brave Macdonald crossed at the same place, and was saved. There is a model of Thorwaldsen's statue of him here. There are two other monuments erected here in connection with the battle, one where the three allied sovereigns met, and another to the memory of Marshal Schwarzenberg. The walks and gardens round the city walls are very interesting, and the park of *Rosenthal* is much frequented during the summer months, to



listen to the free concerts given in the cafés.

Leipzig has a large wool-market, which is held here in May; it also has extensive manufactures in silken fabrics, hosiery, leather, and oil-cloths, playing-cards, tobacco, gold and silver articles, snuff, chocolate, liquors, and musical instruments, with numerous printing, engraving, and wool-spinning establishments. In the publishers' catalogue issued during the fair, there are often from 4000 to 5000 new books announced.

An excursion might be made to the residence of Baron Speck, five miles from the city. His gallery contains some very fine paintings; among them is a Madonna and Child by Murillo.

There is a collection of pictures in the *Stadliche Museum* well worth seeing; also a museum of natural history and anatomy. Opposite this a new theatre has recently been erected.

From Leipzig to Weimar, distance 53 miles. Fare, first class, 99 s. g. = \$2 50, very dear; second class, \$1 50.

About 20 miles from Leipzig we pass the town of *Weissenfels*, containing about 11,000 inhabitants. Napoleon slept here the night after the battle of Leipzig. On the height above the town is the *Castle*, which was formerly the residence of the dukes of *Weissenfels*. It is rendered more famous from the fact that Gustavus Adolphus, king of Sweden, was brought here from the battle of Lutzen, where he was killed in 1633. He was embalmed in a room in the castle, and his blood is still shown on the wall. His heart, which, it is said, weighed one pound and two ounces, was conveyed to Stockholm by his widowed queen.

*Weimar*.—This charming town is situated on the *Ilm*, in the midst of beautiful groves and handsome grounds; its population is 15,000. Principal hotels are *Russischer Hof* and *H. Erbprinz*. There are few things here to detain the traveler any length of time? It possesses, however, a great interest as the residence of some of the most distinguished literary men of Germany, drawn thither by the enlightened patronage of the grand-duke. Among the great names thus connected with it are those of Schiller, Göthe, Herder, and Wieland. Weimar has no trade or manufac-

tures of any importance, but its literary and scientific establishments surpass those of places of much larger size and vastly greater commercial importance. It was formerly called the *Athens of Germany*; its groves alone certainly remind one of the academic groves of ancient Athens (there are no groves there now, nor any shade save that produced by stunted mildewed olive-trees).

The sights to be seen are the Grand-ducal *Palace*, which is a handsome structure; it contains some fine modern frescoes, illustrating the works of Weimar's greatest poets. In one of the rooms is kept the armor and one of the thumbs of the Grand-Duke Bernard, one of the Protestant leaders in the "Thirty Years' War." His body is buried in the *Stadtkirche*. Adjacent to the palace is the *Public Library*, which contains busts of Göthe, Schiller, Herder, and Wieland, also numerous relics of Luther and others. The *Stadtkirche* contains a fine painting by Lucas Cranach; it represents the Crucifixion, and is considered one of his very best works. In front of the church stands a bronze statue of Herder, by Schiller. The interior of the church contains his remains. This church was also the burial-place for the members of the ducal family. Göthe's house, in which he lived and died, is shown to the public every Friday. It is situated in the Göthe-platz, and remains just as he left it in 1832. Some of his furniture is preserved with religious care, especially a common deal table at which he wrote, which also belonged to Schiller, making it doubly valuable.

Out of the town is the *New Church-yard*, which contains the present grand-ducal burial-vault. Here repose the bodies of the poets Göthe and Schiller. Here also lies the body of their friend and patron, the late grand-duke. It was his desire that the poets should lie on either side of him, but courtly etiquette forbade the proximity. This church-yard is a sweet place to visit on a bright summer's morning, the air made fragrant by the opening rose-buds, and all nature still with the exception of the musical warbling of the birds and the humming of the bees. Some of the monuments are perfect gems of art. Here may be seen an admirable arrangement to prevent the accident of premature

burial in cases of suspended animation. In a dark chamber, lighted with a small lamp, the body lies in a coffin; in its fingers are placed strings, which communicate with an alarm-clock; the least pulsation of the corpse will ring the bell in an adjoining chamber, where a person is placed to watch, when medical attendance is at once supplied. There have been several cases where persons supposed to be dead were thus saved from premature interment.

About twelve miles southeast of Weimar is the town of *Jena*, famous as the scene of one of Napoleon's greatest victories over the Prussians in 1806. It possesses a celebrated University, which has numbered some of the most eminent men of the present and preceding centuries among its professors.

*From Weimar to Erfurt*, distance 18 m. Fare, 26 s. g.; time, 40 minutes.

*Erfurt*, finely situated on the Gera. Population 41,760. Hotels are *H. Zum Kaiser* and *H. Silber*. This is an old and well-built town, strongly fortified, and of considerable commercial importance. The principal edifice is the *Cathedral*, which dates from the 12th century. It possesses a famous bell, called *Grosse Susanna*, weighing 275 cwt. The church contains some pictures and very fine monuments. The painted glass is also very good. The leading object of interest, however, in the town is the orphan asylum, occupying the Augustine convent, of which Luther was a member. One of the apartments contains his Bible, portrait, and other relics. The two churches, *Predigerkirche* and *Barfusserkirche*, are well worth a visit. The University, established here in 1392, was abolished in 1816. It has now a Protestant and Roman Catholic school, gymnasium, a normal school, an academy of sciences, a museum, botanical gardens, and a public library of 20,000 volumes. It has extensive manufactories of woollen and cotton cloths, shoes, leather, and vinegar. From 1807 to 1813 it was occupied by the French; and in 1808 the memorable interview between Napoleon and Alexander, emperor of Russia, here took place. It was restored to Prussia in 1814.

*From Erfurt to Gotha*, distance 16 m. Fare, first class, 32 s. g.; time, 48 minutes.

*Gotha*, which, conjointly with Coburg, is the residence of the sovereign prince of

the Duchy of Saxe-Coburg-Gotha, is beautifully situated on the declivity of a hill, the summit of which is crowned by the palace of *Freidenstein*. It contains a population of 19,000 inhabitants. Principal hotels are *H. Der Mohr* and *Deutscher Hof*. This capital has become familiar to American ears from the relationship existing between its reigning sovereign and England's mistress—the duke's younger brother, the late Prince Albert, having married Queen Victoria.

Nature and art have made this city as fair a capital in miniature as can well be imagined. It is one of the best laid out and best built towns in Germany, and surrounded by handsome boulevards, which replace its ancient fortifications. The situation is beautiful, and the climate exceedingly healthy. The scenery around it is varied, pleasing, romantic, and interesting. Within, all the literary, religious, and scientific institutions, such as museums of natural history and the fine arts, Japanese and Chinese museum, picture-galleries, seven churches, a large number of charitable institutions, such as orphan and lunatic asylums; institutions for the improvement of neglected children, and others which distinguish larger cities, are to be met with, as well as all the amusements, and all the arrangements for convenience and comfort, and for cheapness of living, which are generally found only in first-class cities.

The palace of *Friedenstein*, which contains the *picture-gallery* and *museums*, is open to the public on Tuesday and Friday gratis, and on other days the fee is one thaler. In the picture-gallery there are several fine paintings by Rembrandt, Rubens, Van Eyck, Holbein, and Van der Helst. In the *Kunstkammer* are many valuable relics, among others the swords of Charlemagne and John Sobieski, a prayer-book of James I., and a ring of Mary Stuart. The library, Japanese and Chinese museums, and museums of natural history, are all in the same building. The collection of medals and coins is considered one of the first in Europe.

The *Almanach de Gotha* is the title of a small book published here, which gives you the pedigree of all the crowned heads in Europe. Gotha has a large manufactory of porcelain, and does considerable

trade in linen, woolen, and cotton fabrics. Among other branches of its trade is that of *Gotha sausages*, which are very fine, and are sent to all parts of Germany. It also does a large business in lacquered ware of all kinds.

From *Gotha to Eisenach*, distance 19 m. Fare, first class, 35 s. g.; time, 45 minutes.

*Eisenach*, the capital of Saxe-Weimar-Eisenach, is situated at the confluence of the *Nessa* and *Horsel*, and contains 18,000 inhabitants. It was formerly one of the most flourishing manufacturing towns between *Leipzig* and *Frankfort*. Its hotels are *H. Rautenkranz* and *H. Halbe Mond*. It is the principal town in the Thuringian forest, and has been rendered famous from the fact of *Martin Luther* being detained a prisoner in its *Castle of Wartburg*, which is situated about 1½ miles south of the town.

On the 4th of March, 1521, as *Luther* was returning to his home from the Diet of *Worms*, where, in defiance of all threats and the Pope's excommunication, he had boldly proclaimed the Protestant religion, as he was entering the borders of the wood, his party was attacked by a body of armed knights and dispersed; he alone was made prisoner. He was conducted to the castle of *Wartburg*, where he discovered the whole affair was managed by the order of his friend the Elector of Saxony, who was present at the Diet when he left. Although the Emperor *Charles V.* had given *Luther* assurance of safe-conduct, a decree for his arrest was instantly sent after him, and his sentence of death decided on. The Elector's band reached him before the warrant of arrest, and he was carried in secret to *Wartburg*, where he remained for ten months. He cultivated mustaches, and passed at the castle for a young nobleman, thus screened by the friendly Elector of Saxony until the first fury of the storm had passed. The chamber which *Luther* occupied in the castle contains his portrait and that of his father and mother. This room was the scene of his conflict with *Satan*. There is an absurd story told and believed that the Evil One appeared before him gnashing his teeth and threatening him with vengeance, whereupon *Luther*, who had defeated his foes with pen and ink, thought he would try the ink alone on the devil and, seizing the inkstand, he hurled it with all his power at

the head of his satanic majesty, hitting his — imagination and the wall, making a greater impression on the latter than *Satan* did on the former. The hole in the wall is now shown to the traveler.

In another part of the castle is the picture of *St. Elizabeth of Thuringia*, formerly a resident of *Wartburg*, whose husband was as hard-hearted as she was kind and charitable to the poor. On one occasion, when she had her apron filled with food which she was about to bestow on the hungry, her husband caught her in the act, and, demanding what she had in her apron, she replied, "Flowers," when, thinking to detect her in a falsehood, he tore open her apron, when, lo and behold! the bread and cheese were transformed into roses and lilies. She stands in the picture as if trembling for fear they will change again. In another part of the castle are some beautiful suits of armor; conspicuous among these is that of the robber-knight *Kunz, of Kaufungen*, who was of gigantic stature. He was beheaded at *Friedburg* for kidnapping two young Saxon princes; also that of the *Connétable de Bourbon*, who was slain while taking *Rome* by assault; and those of the two Saxon princesses, *Agnes* and *Kunegunde*.

From *Eisenach to Cassel*, distance 66 m. Fare, first class, 103 s. g.; time, 4 h. 25 m.

*Cassel*, the capital of the Electorate of *Hesse-Cassel* and residence of the Elector, is beautifully situated on both sides of the *Fulda*. It contains a population of about 41,587. Principal hotels are *H. König von Preussen*, *Römischer Kaiser*, and *Russischer Hof*. The first-named is a very fine house, situated in the *König's Platz*. In the middle of the *Friedrich Platz*, the largest square in any German town, stands a statue of the Elector *Frederick*, whose memory is universally detested by all freemen of the Western World. He it was who hired his bloodthirsty soldiers to the King of England to crush the rising growth of our young republic. *Cassel* is divided into the Old and New towns, the former of which, close to the river's banks, consists of narrow and dirty streets; the latter contains the Elector's palace and many other public edifices, with several fine squares. The *Museum*, which is situated on *Friedrich's Platz*, next to the Elector's palace, is the finest building in *Cassel*. It con-

tains a library of 80,000 volumes and a cabinet of curiosities. Among the latter are several antiquities from Herculaneum, busts of Napoleon and his son, the young King of Rome, by Canova, several very fine antique statues purchased from the Pope, among which are a Minerva and a bronze head of Mars. The antique bronze figure of Victory is the lion of the collection. There are also some fine agates, from 3 to 4 feet long, from the Marburg mines. The fee for a single person is 1 thaler, and 2 for a party. The picture-gallery in the Belvedere contains some very fine pictures. They are principally of the Dutch school, Rembrandt, Vandyke, and Teniers. There is a very fine cattle-piece by Paul Potter, and a portrait by Titian. The gallery is open to the public from 10 to 12 on Wednesdays; at other times the fee is 1 thaler.

A little below the Friedrichs Platz, in the old town, is the *Kattenburg*, a large unfinished palace, begun upon the site of the old electoral palace destroyed by fire in 1811. Work on it was suspended on account of the death of the Elector who commenced it. It is now covered with-moss and weeds.

Cassel has eight churches, seven Protestant and one Jewish. The principal is the church of St. Martin: it is the burial-place of the royal family. Its educational and charitable institutions are very numerous; among the latter is the *Wilhelms Institut*, where a large number of poor are not only provided for, but taught different trades. In the *Augarten*, or public garden, is situated the Marble Bath, a very elaborate apartment, filled with statues and bas-reliefs, not of the most delicate character. \* Close to this is the orangery. Cassel possesses few manufactures, comparatively speaking: the principal are woolen, silk, and cotton fabrics, snuff, playing-cards, and chemical products. It has two fairs annually.

A straight and handsome road, shaded by an avenue of limes three miles long,

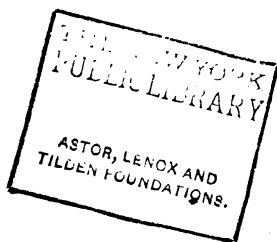
leads to *Wilhelmshöhe*, the Versailles of Germany, and summer residence of the Elector. By no means quit Cassel without visiting this beautiful spot. The waters play every Wednesday and Sunday afternoon. The highest fountain on the Continent is here; one stream, 12 inches in diameter, is thrown to the height of 200 feet. This palace is regarded as one of the most magnificent residences in Europe. Apart from the immense amount spent on it, its natural beauties are hard to match. The palace lies at the bottom of the hill; it was occupied by Jerome Napoleon while King of Westphalia; close to it is the theatre he built, and where he used to act. The principal object of interest here is the colossal Hercules, and the Cascade of Karlsburg. The cascade is 900 feet long, leading up to the colossal statue, which stands on an octagon building 1300 feet above the river. The figure is of copper, and 80 feet high; eight persons can stand at one time in the hollow of the club the figure holds in his hand. The view from the statue is most delightful. The whole arrangement is said to have kept employed daily 2000 men for fourteen years, and to have cost over *ten million dollars!* although the exact amount was never known. The government, fearing the people, destroyed all record of the expense.

*From Cassel to Frankfort*, distance 120 miles. Fare, first class, 9 florins 12 krs. = \$3 80; time, 5 hours 15 minutes.

*Friedberg* contains a population of about 3500. It is prettily situated on the top of a hill, surmounted by a fine old tower; there is nothing here to detain the traveler.

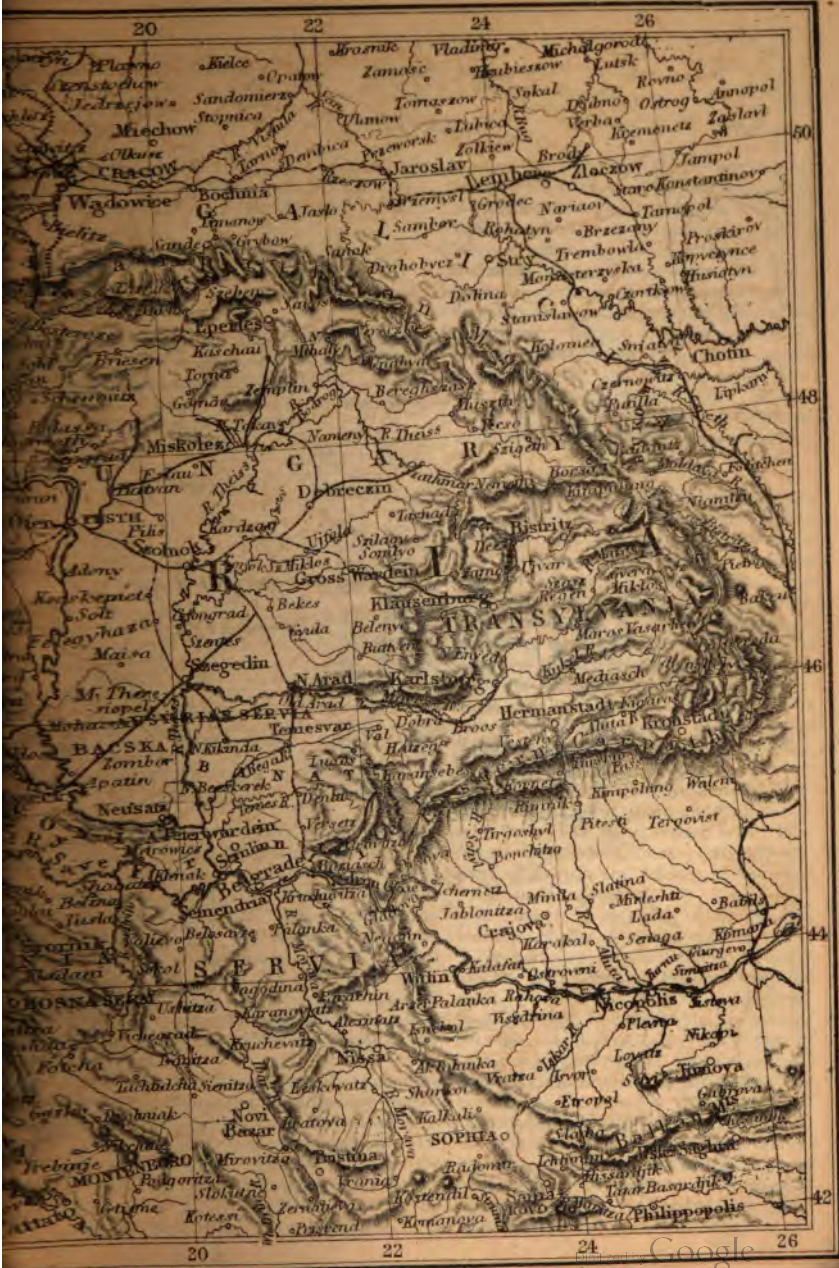
*Frankfort* will be described on our return routes. See Index. We will now resume route 12, starting from Dresden.

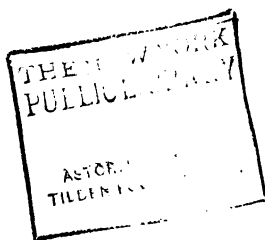
*From Dresden to Prague*, distance 116 miles. Fare, first class, 7 florins 40 kreutzers = \$3 10; time, 6 hours. An express train twice a week makes the time in five hours, or the whole distance from Dresden to Vienna in 14 hours.













# AUSTRIA.

## POPULATION.

## [AUSTRIA.]

## HISTORY.

WE now enter one of the largest, most populous, and most important of the European states, viz., THE EMPIRE OF AUSTRIA.

According to its recent division, the Austrian Empire embraces seventeen provinces or governments, some of which are countries of large extent; their names and population are as follows:

	Square Miles.	Population.
1. Austria (upper and lower) .....	12,268	2,727,265
2. Salzburg .....	2,788	153,159
3. Styria .....	8,786	1,137,990
4. Carinthia .....	4,053	337,694
5. Carinola .....	3,902	436,384
6. Goertz, Gradisca, Istria, and Trieste .....	3,052	600,525
7. Bukowina .....	4,183	513,504
8. Tyrol and Vorarlburg .....	11,109	885,789
9. Bohemia .....	19,953	5,140,544
10. Moravia .....	8,602	2,017,374
11. Silesia .....	1,988	513,352
12. Galicia .....	33,800	5,444,689
13. Transylvania .....	22,196	2,115,024
14. Hungary .....	69,604	11,188,502
15. Croatia and Slavonia .....	8,980	1,168,037
16. Dalmatia .....	15,138	450,951
17. Military Frontier .....	11,990	1,037,392
Total .....	241,691	35,874,525

The empire is bounded on the north by Russia, Prussia, Poland, and Saxony; on the west by Bavaria, Switzerland, and the kingdom of Italy; on the south by Italy, the Adriatic Sea, and Turkey; and on the east by Turkey and Russia. Its greatest length is 860 miles, and its average breadth 400 miles, the total area being nearly twice the size of Great Britain and Ireland, and one third more than the whole of the Middle and Northern States of our own country.

The countries brought together under the rule of Austria, comprise a greater portion of the European continent than belongs to any other single power excepting Russia. They include provinces inhabited by people of different race and language, and whose only bond is that of political rule. The nucleus of Austrian power is German, and

the German provinces of the empire comprehend the portion of its population that is most advanced with regard to civil and social condition. But the German provinces constitute less than a third part of the entire extent of the empire; the Hungarian countries form more than a half of its entire area, and include two fifths of its population. Galicia, or Austrian Poland, is equal to one eighth of the whole empire as regards size, and includes more than that proportion of its population. Previous to 1866 the Italian subjects of Austria amounted to one eighth of the population.

The chief defect of the empire, in regard to natural capabilities, is the limited extent of its sea-coast. The entire range of this is only about five hundred miles, which are confined to the shores of the Adriatic; and even of this comparative small extent of maritime frontier, by far the greater part belongs to the Hungarian provinces of the empire, a portion which is only united to it by the code of political necessity, and is liable at any time to be dissevered from its rule. The entire frontier of the empire measures upward of four thousand miles. The greater portion, however, of these states are united by peaceable means, that is, by inheritance or treaty, and their boundaries remain as they existed when they formed independent states. The principal ports of Austria are Trieste, Venice, and Fiume in Hungary.

M'Culloch, in speaking of the size and increase of the Austrian empire, says: "The house of Austria derives its origin and the foundations of its power from Rodolph, count of Hapsburg, in Switzerland. Rodolph was one of the ablest princes of his age: having extended his authority over the greater part of Switzerland, and distinguished himself by his ability and bravery, he was raised in 1273 to the imperial throne. Rodolph's elevation was owing principally to the wish of the electors to have an emperor of undoubted ability, capable of putting down the anarchy that had long prevailed in the greater part of the states included within the limits of the

empire, and who, at the same time, was not powerful enough to occasion any fear of subverting the privileges of the different states. The family of the ancient Dukes of Austria, of the house of Bamberg, became extinct a short while previously to the elevation of Rodolph; their states were taken possession of by Ottocar, king of Bohemia, whose ascendancy threatened the independence of the empire. But Rodolph, having secured the sanction of the Diet, declared war against Ottocar, whose forces were totally defeated and himself killed in the decisive battle of Marchfield in 1278. This formidable competitor being removed, Rodolph had little difficulty in procuring from the Diet the investiture of the duchy in favor of his eldest son, and it has ever since continued in the possession of his descendants, and formed one of the principal sources of their power.

"Albert, the son of Rodolph, did not inherit the talents of his father. The Swiss revolted from his dominion in 1307, and, after a lengthened contest, achieved their independence; but, notwithstanding this event, and the elevation of several princes of other families to the imperial throne, the power of the house of Austria rapidly increased, and in no very long time its dominions embraced some of the largest and most important countries in Europe. It has been principally indebted for its extraordinary aggrandizement to fortunate alliances. The marriage, in 1477, of Maximilian, son of the Emperor Frederick III., with the daughter and heiress of Charles the Bold, last Duke of Burgundy, brought to the house of Austria all the rich inheritance of the latter in the Low Countries, Franche-Comté, and Artois. Another marriage opened to the house of Austria the succession to the Spanish monarchy, including its vast possessions in Italy and the New World. And Frederick I., having married in 1521 Anne, sister of Louis, king of Hungary and Bohemia, succeeded, on the death of the latter at the battle of Mohacz in 1526, to these states.

"Charles V., the most powerful monarch of the house of Austria, concluded in 1521 a treaty with his brother Ferdinand, by which he assigned to him the hereditary possessions of the family in Germany; and there can be little doubt that this arrangement was for the advantage of both

branches of the house—that of Austria, properly so called, and that of Spain.

"The great power and ambition of the princes of the house of Austria excited a well-founded alarm among the European powers. For a lengthened period the whole politics of Europe, its alliances and its wars, had little other object than the humbling of the power of Austria. This was the motive of the Thirty Years' War, terminated by the treaty of Westphalia in 1648, which secured the independence of the different states of the Germanic empire, and the free exercise of the Protestant religion.

"For a lengthened period the Turks held the greater portion of Hungary, but in 1699 they were finally expelled from that kingdom, and the arms of Prince Eugene gave the Austrians an ascendancy over the Ottomans they have ever since preserved.

"In 1740 the male line of the house of Austria terminated by the death of the Emperor Charles VI.; but his daughter, Maria Theresa, married to Francis of Lorraine, grand-duke of Tuscany, succeeded to his dominions, and eventually to the imperial crown. Shortly after her accession, Frederick the Great, king of Prussia, seized upon the greater part of Silesia. The recovery of this province was the principal object of Austria and her allies in the Seven Years' War; but his Prussian majesty triumphed over all his enemies, and Silesia was finally ceded to Prussia by the treaty of Hubertsburg in 1778.

"The reign of Joseph II., son and successor of Maria Theresa, is important for the reforms he effected in most departments of the government, and the territories he added to the empire. Under his reign Galicia was acquired from Poland, and the Bukowine from Turkey."

It would be unnecessary, even if our limits admitted of it, to attempt any sketch of the fluctuations of the Austrian power during the eventful period that has elapsed since the breaking out of the French Revolution in 1789. At certain stages of her great struggle with France, Austria seemed to be depressed to the rank of a second-rate power. But the insatiable ambition of Napoleon effecting his downfall, Austria was left at the end of the contest as powerful as ever, the loss of the Low Countries

being fully compensated by her acquisitions in Italy and elsewhere.

In 1804 Francis assumed the title of hereditary Emperor of Austria, and on the 6th of August, 1806, renounced the title of Emperor of Germany. The latter event had been preceded by the formation of the Confederation of the Rhine, and the entire dissolution of the old Germanic Confederation. His son, Ferdinand I., succeeded him in March, 1835, and he was succeeded by the present emperor, Francis Joseph, born Aug. 18, 1830, ascended the throne Dec. 2, 1848.

The government of Austria is an hereditary and almost absolute monarchy, in which the chief legislative as well as the executive power is in the hands of the Emperor. Nearly three fourths of the population of Austria are the followers of the Roman Catholic Church. Next in numbers are the members of the Greek Church, who are most numerous in Transylvania, Southern Hungary, Slavonia, Croatia, and Galicia. Members of the various Protestant churches are found chiefly in Hungary and Transylvania; in these countries, however, as in the bulk of the empire, the people are Roman Catholics, and the Protestants are confined to the Magyar portion of the population.

Education is not generally in an advanced condition in Austria, though more so in the German-speaking provinces than in other parts of the empire; but in our country we have a wrong impression entirely. The spirit of elementary instruction, if not the most enlightened, inculcates, at every step, morality, the advantage and happiness of a virtuous life, the evils of vice, and the miseries consequent on crime.

The military resources are considerable, and a very large standing army is maintained. Military science is highly esteemed, and there are various institutions for the purpose of its cultivation at Vienna and other principal cities of the empire. The people of the southern counties lead a semi-military life, and are almost constantly under arms. The navy is small and of modern date, but the inhabitants of the Adriatic coasts and islands are enterprising ship-builders and mariners, and are much addicted to nautical pursuits. The estimated strength of the Austrian army, when on a war footing, is little short of

821,000. The navy consists of 72 vessels of all descriptions, the tonnage of which is 109,820 tons, carrying 522 cannon: 47 of these vessels are steamers.

As every province in Austria forms a separate land, each has its peculiar language or dialect, and its distinguishing customs and habits. Of the Slavonic languages, the Polish possesses the richest literature; but the Bohemian has of late years been highly cultivated, and forms the written language of the Moravians and Slovaks of the northwest counties of Hungary. The dialect of Carniola has been methodized, and is grammatically taught as the written language of Illyria and Croatia. The ephemeral existence of the Illyrian kingdom, established by Napoleon, sufficed to call forth the powers of a lyric poet of considerable merit named Wodnik, who wrote in this dialect.

The Slavonian nations have all the distinguishing characteristics of ardent feelings and sanguinity of temperament, which makes them more easily elated and sooner depressed than their neighbors the Germans. They are fond of music, and every district has its national airs, which are often of great antiquity, and usually plaintive. Among the Slavonians the Poles are distinguished by a martial disposition and love of show. The national costume is now only kept among the peasantry, whose winter dresses especially are tasteful and even elegant. In the other Slavonic nations of the empire the love of ornament is less remarkable, the national spirit having sunk in the lapse of time during which they have been dependent. No Slavonic dialect is used in the courts of justice, or in public instruction in the higher schools of the empire.

The German peasants wear the dress commonly met with all over Germany, with varieties in the color and head-gear in nearly every village. The Austrian women wear caps or bonnets made with gold lace and decorated with spangles. In Tyrol the German costume is most picturesque.

The German language is that used in transacting public business in the German and Slavonian provinces, and in the universities on the north side of the Alps.

The Magyars, or inhabitants of the Hungarian plains of Tartar descent, are a high-

spirited race, warmly attached to their habits and rights. Their national costume is the most splendid in Europe, and every family wears its distinguishing colors. The rich *dolman* (lussar jacket) and the tasteful *attilä* (a frock-coat trimmed with fur) are only worn on state occasions by the nobles; but the tight pantaloons and short boot is the usual dress of the peasant, who also wears a blue jacket and low-brimmed hat. Though fond of music, the Hungarians are no musicians. The national dances are often highly pantomimic, and the Magyar, who is seldom seen to smile, expresses the excitement of his feelings, whether in joy or sorrow, in dancing. The Magyar and the Latin languages are those used in the courts of justice and in the public offices. The dress of the Wallachian peasantry on festive occasions is highly ornamental and becoming. The Italian costume is both rich and elegant, especially the head-dresses of the women, which are more tasteful than those worn on the north side of the Alps. In the conflict for superiority between Germans and Italians, neither nation does justice to the good qualities of the other; but the northern Italian must be allowed the merit of displaying those of continence, sobriety, and industry in a high degree, though he be less the slave of form than his German neighbor.

The Alps cover a large portion of Austria, and render its scenery enchanting. Sir Humphrey Davy says, "The variety of the scenery, the verdure of the meadows and trees, the depths of the valleys and altitudes of the mountains, the clearness and grandeur of the rivers and lakes, give it, I think, a decided superiority over Switzerland." There is a greater disparity in the manners and customs of the people than in the scenery of the two countries. In Austria you are struck with the warm reception accorded to you, and an earnest desire evinced to give you all they can for your money.

*Money.*—Accounts in Austria are kept in florins and kreutzers. A florin at par = 60 c. U. S. currency; but its value, if in paper money, fluctuates from 33 c. to 40 c. Sixty kreutzers = 1 florin.

AUSTRIAN COIN.		F. K.
Gold.	{ Sovereign.....	13 15
	{ Imperial ducat.....	4 40
	{ Imperial dollar.....	2 00
	{ Half.....	1 00
Silver.	{ Zwanziger.....	20
	{ Groschen.....	5

By no means carry the paper money of Austria out of the country, else you will suffer a most incredible discount in getting it exchanged; in fact, it will not be taken at all but by money-changers.

On our route from Dresden to Prague, 50 miles from the former is *Aussig*, the junction of the railway to the watering-place of Töplitz, which is about 14 miles distant on the route. Passengers for Carlsbad change cars here, going by railway to Töplitz and thence by diligence to Carlsbad, a distance of 50 miles.

Töplitz is celebrated for its warm springs, the medical properties of which attract visitors from every part of the Continent. Population 3000; principal hotels are *H. Prince de Ligne*, *H. König von Preussen*, and *Stadt London*; for lodging alone, the *Herrnhaus* is the best. Nearly the whole of the town belongs to Prince Clary, a Bohemian nobleman of immense wealth. It is said he owns nearly one hundred villages in Austria, principally in Bohemia. The baths of Töplitz are nearly one hundred in number, and during the season are in constant use. They contain carbonate of soda, and are very efficacious in cases of gout or rheumatism. Their temperature averages 120° Fahr., but are cooled down to 90° preparatory to use. A bath costs about 15 cents; time allowed, one hour only. It is necessary to be very particular, else you lose your turn. The routine is slightly different from other watering-places. The morning is spent in bathing; dinner early, say one o'clock; the afternoon in driving or riding; at 6 o'clock performances commence in the theatre; after that a ball. There is no gambling allowed. The principal place of resort is the palace and the gardens of the Prince of Clary. The promenades are very delightful. Töplitz owes its celebrity to the number of crowned heads and nobility of Europe who resort here every season. It is considered the cheapest watering-place in Europe. Dinners at the table d'hôte about 33 cents, and a parlor and bedroom for five dollars per week. There was a diplomatic Congress held here in 1813 and in 1835.

Carlsbad contains a permanent population of 8000 inhabitants. Principal hotels are *H. Prince Wilhelm von Preussen*, *Stadt Hanover*, *Deutscher Hof*, *Goldener Schild*, and *Angers*. The rates are about the same



# Hradschin

- A Königl. Burg
- B St. Veits Dom
- C Erzbischof's. Residenz
- D Stände Gallerie
- E Stift Strahof
- F Czerninsche Pallast
- G Sternberg'sche Pallast

## Kleinseite

- 1 St. Nicolaus Kirche
- 2 St. Thomas Kirche
- 3 Waldsteinscher Pal.
- 4 Lobkowitzscher Pal.
- 5 Novitscher Pallast
- 6 K. k. Zeughaus
- 7 K. k. Oberpostamt

## Altstadt

- 8 Trinitätskirche
- 9 Collegium Clementinum
- 10 (Erzbischof's. Seminar)
- Universität
- 11 Theater
- 12 Rathhaus
- 13 Nam. Gallasscher Pal.
- 14 Franzens Monument

## Neustadt

- 15 Rathhaus
- 16 Allgemein Krankenh.
- 17 Militär Krankenh.
- 18 St. Emmerikuskirche
- 19 Saln'schen Garten
- 20 Böhmische Museum

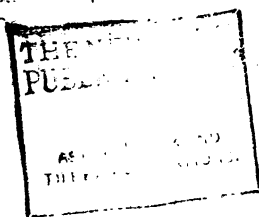
## Judenstadt

- 21 Alte Synagoge
- 22 Alter Israelitischer Begräbnisplatz











as at Töplitz. Carlsbad is romantically situated in a narrow valley, surrounded by hills covered with every variety of foliage, and affording the most extensive and varied prospect. It is considered the most aristocratic and fashionable watering-place in Europe. The springs were first discovered by the Emperor Charles IX. while hunting in the neighborhood. One of his dogs fell into the Sprudel, which is the principal spring, and the hottest in Europe (165° Fahr.). The cries of the poor animal soon brought the hunters to the spot. The Emperor was suffering at the time from wounds received in battle. His physician recommended these waters, and his wounds were cured in a miraculously short time. He gave his name to the spring, and endowed it with his patronage.

The principal baths, which are efficacious in diseases of the liver, kidneys, and in cases of the gout, are the Mühlbader and Sprudelbäder; the principal springs are the Sprudel and Hygeia. Visitors partaking of the waters of the baths are obliged to follow certain rules in regard to diet, which are laid down by the faculty of Carlsbad, the neglect of which would be dangerous to the patient. The daily routine here is the same as at Töplitz. The walks are shady and delightful, and donkeys for riding and mounting the heights in plenty. There is a reading-room and billiard-tables, but gambling is strictly prohibited. It is customary, in leaving the town, to give one or two francs to the girls at the springs who have waited upon you.

The tariffs may be seen at the hotels.

A few miles from Carlsbad is the source of *King Otto* at Gresshübel, the waters of which are extremely efficacious in cases of indigestion, of catarrh in the stomach or bronchial tubes, liver complaint, gout, chronic rheumatism, gravel, hypochondria, and hysteria. These waters are well suited, by their agreeable taste and their delicate action on the system, to children, or to women in a weak state of health, and their efficiency is recognized by the Carlsbad physicians, who nearly always prescribe them before or after the Carlsbad cure. The waters are taken either pure or with goat's or ass's milk. An establishment for those desiring to benefit by them was opened in the year 1844, where lodgings may be obtained, either by single per-

sons or entire families. These waters are exported in large quantities, and will preserve their qualities for many years after bottling, if they are kept in a cool place. Those desiring a supply should either write or apply to Henri Mattini, Carlsbad.

From Carlsbad to *Marienbad*, by diligence, in 6 hours. This watering-place has recently become quite celebrated. It is beautifully situated at the bottom of a green valley, with promenades finely shaded. The village contains several good hotels (the principal *Klinger*), and about 100 houses.

We now resume our route from Dresden to *Prague*. This city, the capital of Bohemia, stands in a basin, surrounded on all sides by rocks and eminences, upon the slopes of which the buildings rise tier after tier as they recede from the water's brink. It contains 145,000 inhabitants, and, next to Vienna, is the most important place in the German provinces of Austria, and ranks next to the capital in point of size and population. The principal hotel is the *H. de Angleterre*.

Prague stands on both sides of the Moldau (the chief tributary of the Elbe), in the centre of the province, and in the midst of a fertile and beautiful region. It is the chief seat of the manufacturing industry of Bohemia, and a place of great inland trade. This is facilitated by its extensive railway communication, which gives its citizens immediate intercourse with Vienna on one side, and with all the great cities of northern and western Germany in another direction.

The principal quarters of the city are the Neustadt, the Kleinseite, and the Hradschin. The *Altstadt*, or old town, is gloomy, and the Judenstadt, or Jews' town, filthy. The Moldau, which flows north through the city, is crossed near the middle by the celebrated stone bridge, begun in the 14th and finished in the 16th century: it is 1850 feet in length, and is ornamented on each side with 28 statues of saints, and has a lofty tower at each end. Near the centre of the bridge stands the bronze statue of St. John Nepomuk, who was drowned in this river by King Wencislaus, because he would not betray the secrets which the queen had intrusted to him in the holy rite of confession. The place where his body was found is still marked by a cross and

five stars. There is a legend in existence here that flames were seen issuing from the water at this place until his body was searched for and found. There is a gorgeous silver shrine, weighing nearly 4000 pounds, placed in the Cathedral of St. Vitus. In this shrine, incased in a silver and crystal coffin, is the body of St. John; around the shrine are silver lamps continually burning. From the circumstance of his death, St. John has become the patron saint of all bridges in Catholic countries. He was not canonized until the early part of the 18th century.

The peculiar architecture of Prague, and its numerous domes, spires, and turrets, give it quite an Oriental appearance. The first object that strikes the eye on entering Prague is the *Hradschin*, or palace of the hill, the former residence of Bohemia's kings: it is an immense pile of buildings, more remarkable for extent than beauty. Immediately behind the *Hradschin* are the heights of Laurenziberg, where in ancient times the native pagans celebrated the rites of fire-worship. On a terrace immediately below the palace are two obelisks, which mark the spot where the imperial commissioners and their secretary, sent thither with the most intolerant edicts against the Bohemian Protestants, were indignantly thrown out of the windows of the palace by the deputies of the kingdom: this was in 1618, and was the commencement of the Thirty Years' War, which secured the liberties of Germany, and ended with the peace of Westphalia in 1648. Within the precincts of the *Hradschin* stands the Cathedral of St. Vitus: it was begun in 1340, and finished in 1486. It is a most interesting edifice, and a complete museum of curiosities. Its choir was built by Charles IV., and the chapels that surround it are much admired. In the Cathedral is the monument erected by Rodolph II. as a tomb for himself and other Bohemian kings. It is of white marble, and most beautifully executed. Over the high altar is an excellent picture of St. Luke painting the Virgin. It is in front of this altar the Emperors of Austria are crowned Kings of Bohemia. At the back is the tomb of Ottocar, who was killed in battle by Rodolph of Hapsburg, the founder of the present house of Hapsburg. In addition to the chapel of St. John Nepo-

muk, already described, is that of St. Wenzel, patron saint of Bohemia, who was murdered by his brother in the 10th century: his statue, armor, and sword are here. In the *Schatzkammer* of the Cathedral are kept some very curious relics, among which are some of the bones of Abraham, Isaac, and Jacob, a piece of the true cross, two thorns from the dying Savior's crown, one of the palm-branches over which he rode, the pocket-handkerchief of the Virgin Mary, the bridal robe of Maria Theresa, worked by herself into a mass-robe, with numerous relics used at the coronation of the kings. Near the *Hradschin* is the palace of the Counts of Czerin, which was one of the finest in Bohemia; it is now turned into a barracks. There are also many other fine palaces in this neighborhood, among which is that of the Grand-Duke of Tuscany.

The *Carolinum* is remarkable as the first great public school established in Germany. This university was founded by Charles IV. in 1350, and contained at one time 40,000 students, who were composed of Bohemians, Austrians, Poles, Saxons, and Bavarians. A measure proposed by John Huss, the celebrated reformer, abridging the privileges of foreigners, caused the secession of 25,000, who founded the Universities of Heidelberg, Leipzig, and Cracow. The *Carolinum* is now exclusively devoted to instruction in medicine, law, and the sciences, while theology is conducted in the Clementinum.

Among the numerous churches is that of the *Thien Kirche*, noted for containing the grave of Tycho Brahe, the great astronomer, as well as the place where the heads and hands of the Protestant leaders were buried after being taken down from the gate tower of the bridge after the battle of White Hill, where they were stuck up to appease the anger of Ferdinand.

The *Rathhaus*, and the square in which it stands, are historically interesting from the many remarkable events that have here occurred. Here, during the Hussite troubles, the mob entered into the council-chamber, and threw the German councillors out of the windows on the pikes and spears of the rabble below. Sixty years later the mob again entered the *Rathhaus*, and threw the magistrates out in the same style. John of Luxemburg, king of Po-

land and Bohemia, who was killed at the battle of Crecy, was severely wounded in a tournament in this square. This warrior, commonly known as the "Blind King of Bohemia," was son of the Emperor Henry VII. After the defeat of the Lithuanians, when he lost an eye, and was on his way to Montpellier to consult a physician, he fell into the hands of a Jew, who caused him to lose the other. This diminished not in the least his taste for war. At the battle of Crecy, whither he went to render assistance to his ally, Philip of Valois, his horse was led on either side by a brave warrior. He here lost his life, and the Black Prince gained his spurs, and the feathers and motto which the princes of Wales bear to this day, which were originally possessed by the "Blind King of Bohemia."

On the *Kolowratstrasse*, in the same quarter with the *Rathhaus Altstadt*, is situated the Bohemian or National Museum, containing some fine antiquities found near Prague. There is also a Museum of Natural History and library. Prominent in the latter is the autograph challenge of John Huss, which was formerly affixed on the gate of the University of Prague, challenging all comers to dispute with him on the articles of his belief. This celebrated reformer was born at Huss, in Bohemia, in 1376; he was educated at Prague, and became rector of the University, and confessor of Sophia of Bavaria, queen of Bohemia. Having become strongly imbued with the doctrines of the English reformer Wickliff, he set out to reform the Church. He declared boldly that the worship of the Virgin and saints was idolatry. The Pope condemned him for a heretic; but, protected by Wencislaus, king of Bohemia, he pursued his plan of reform with energy and boldness. He was summoned to Constance to render an account of his doctrine. Under the assurance of safe-conduct from the Emperor Sigismund, he went. Hardly had he arrived before he was thrown into prison, tried, and condemned to be burned. He suffered martyrdom with heroic courage. A portion of his ashes were thrown into the Rhine; the residue were retained by his disciples, who distributed them to their masters, crying for vengeance. Thus commenced the famous Hussite war.

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The Hussites put at their head John Trocznow (nicknamed *Ziska*, from having lost an eye in battle), to avenge the death of Huss on the Catholics. He was descended from a noble family of Bohemia; was very successful; took the city of Prague, and refused to recognize Sigismund as King of Bohemia. He attacked and vanquished the Emperor at the siege of Raby, where he lost his second eye. After several victories over Sigismund, he forced him to accord to himself the title of Viceroy of Bohemia; but, taking the plague, he died suddenly in 1424. It is said he gave orders to have a drum made out of his skin to frighten his enemies again after his death.

This was the first of the reformed religion, which, after flickering for nearly a century, the flame suddenly burst forth in the Reformation of Luther. The Hussites carried their blind zeal to too great an extent: they destroyed nearly all the sculpture and ornaments of the different churches, defacing the frescoes, and breaking the beautiful painted glass; this accounts for the uninteresting state of the ancient churches of Prague.

Among the different places worthy of a visit in the Neustadt are the Military Hospital, House of Correction, Mad-house, Custom-house, General Hospital, and Monument to the Swedes.

On the same side of the river, above the suspension bridge, is the *Wisserad*, or Acropolis. These precipices are famous in history. It is said that Queen Libussa, the founder of Prague, who was a notorious wanton, used to pitch her lovers from this giddy height into the river as soon as she got tired of them, and wished a new one. A country clown, who was more successful than the rest in retaining her passion, was the ancestor of the long line of Bohemian kings.

Near the Czernin Palace, in the Hradschin, is situated the *Loretto Chapel*, which is an exact copy of the wandering house of Loretto in Italy (neither of which are any thing like the house at Nazareth). This is considered the holiest place in Prague, and pilgrimages are made to it from all parts of Germany. Here you will be shown the leg-bone of Mary Magdalen and the skull of one of the wise virgins! The building was erected by the Princess

of Lobkowitz, and contains a large quantity of Church plate. A fee of one franc is expected.

In the palace of Count Sternberg there is quite a large picture-gallery, but the paintings are very indifferent on the whole.

One of the most important palaces in Prague is that of *Wallenstein*, built by the hero and generalissimo of the Thirty Years' War, Albert, duke of Friedland and Mecklenburg, prince of Sagau and Glogau. In addition to these estates he owned lordships in Bohemia and Moravia, and, at the time he was dismissed from the imperial service, lived in state equal to the Emperor. It was found necessary, when this palace was built, to pull down one hundred houses to make room for it. The most skillful workmen on the Continent were employed in beautifying and adorning it. His stables, in which he kept three hundred carriages, were profusely ornamented with marble. He had sixty pages of noble blood to wait on him, and in his ante-chamber were always to be found an abundance of barons and knights in waiting. When he traveled from home a hundred carriages and wagons were necessary for his escort and baggage, with fifty of the finest saddle-horses led in his train. Although his income was over five million dollars yearly, he was often troubled for the want of a few hundred dollars during the war. It is said you can travel from Prague to Vienna, a distance of nearly three hundred miles, without quitting his estate.

The principal places of resort for promenade and amusement are the bastions which surround the *Kleinseite* and the two islands in the river. The *Sophien Insel* is frequented by the higher classes. It contains a ballroom, bathing establishment, and numerous cafés. The *Gross Venedig* island is the favorite place of resort for the lower classes.

About 15 miles east of the city is the scene of the battle of Prague. A monument is there to the memory of Schwerin, Frederick the Great's favorite general, who was killed in this battle.

Prague has manufactures of cotton, linen, silk, and woolen stuffs, hats, earthenware, and sugar refineries, and is the centre of an extensive and rapidly-increasing transit trade. It is also noted for its beautiful Bohemian glass-ware, which is manu-

factured here very extensively. The largest and most responsible manufacturer is *William Hofmann*, Hotel Blue Star. He also has a house in Frankfurt.

The old Jewish burial-ground is rather a singular place, and well worth a visit. It is no longer used, not being capable of holding more. There are some tombs which date back 1200 years!

Prague was taken by the Prussians under Frederick the Great in 1741, but they were soon compelled to evacuate the city, since which time it has been held by the Austrians.

From Prague to Vienna, distance 250 miles. Fare, first class, 18 fl.; time, 12 hours 40 minutes. Via Brunn.

Brunn, the capital of Moravia, is situated near the junction of the Schwarza and Zwickawa, two small affluents of the River Morava, which carries its waters to the Danube. It contains a population of 48,000 inhabitants. Its principal hotels are *Drei Fürsten* and *Kaiser von Oesterreich*. Terms moderate; dinner *à la carte*. The city is distinguished as a great seat of the woolen manufacture, as well as for its silk, soap, glass, tobacco, and cotton works. It contains nothing to detain the traveler, unless he wishes to visit the village of Austerlitz, the scene of one of Napoleon's greatest victories, which lies thirteen miles to the east.

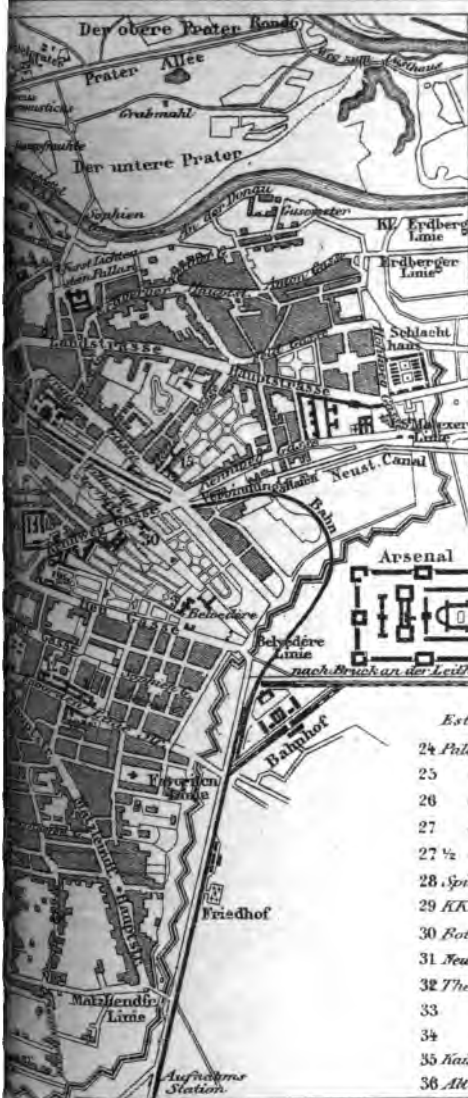
Olmütz was formerly the capital of Moravia, and lies to the northeast of Brunn. It contains 18,000 inhabitants. It is strongly fortified, and is the seat of a University. Stages run thither daily in 8½ hours.

## VIENNA.

Vienna, the capital of the Austrian empire, is situated on a plain 500 feet above the level of the sea, but very little above the level of the Danube, near whose southern bank it is situated. Population 825,165. The principal hotels are the *Hôtel de la Métropole*, *Hôtel Imperial*, *Golden Lamb*, *Kaiserin Elizabeth*, and *Roman Emperor*. The *Hôtel de la Métropole* is a magnificent edifice—opened May 1, 1873, in time for the Exposition. It contains 30 parlors and 400 chambers fitted up in the most elegant style. There is a beautiful garden, with a fine view of the Danube; the whole under







- 1 Academie Theresianis
- 2 " Josephinische
- 3 Gemälde Sammlung
- 4 Ambrauer
- 5 Diana bad
- 6 Kaiser bad
- 7 Criminal Gerichtsgeb
- 8 Gallerie Fürst Lichtenstein
- 9 Esterhazy
- 10 Institut KK Polytechnis
- 11 " Thierarzeney
- 12 " Taubstummen
- 13 " Blinden
- 14 " Geograph.
- 15 " Milit. Cent. Equit
- 16 Kaserne Artillerie
- 17 " Cavallerie
- 18 " Infanterie
- 19 " Fuhrwesen
- 20 " Pontoniers
- 21 " Sappeurs
- 22 St. Carls Kirche
- 23 Pallast Fürst Esterhazy, Sommer
- 24 Pallast Fürst Lichtenstein, Som?
- 25 " " Schwarzenberg
- 26 " " Auersperg
- 27 " " Dietrichstein
- 27 1/2 " des Grafen Oerun-
- 28 Spital (Allgemeines)
- 29 KK. Stellungen
- 30 Rotenscher Garten
- 31 Neues Opernhaus
- 32 Theater an der Wien
- 33 " Leopoldstädter
- 34 " Josephstädter
- 35 Kaiser Ferdinands Wasserleitung
- 36 Alt Lerchenfelder Kirche





the direction of M. Speiser. The *Imperial* may be ranked for its comfort and good accommodations among the best first-class hotels on the Continent. It is conveniently situated in close proximity to the principal sights. The *Golden Lamb* is a fine house, situated on the Praterstrasse; it is well managed by the Messrs. Hauptmann. *Kaiserin Elizabeth*, also a first-class house, has capital cooking and a polite landlord—Mr. Fred. Hager. The *Roman Emperor* is admirably managed by its proprietor, Mr. Witzmann.

Vienna is a city of ancient origin, and has been the scene of many interesting historical events. It was successively taken by the Goths and Huns, and subsequently by Charlemagne, who placed it under the government of the margraves of the East, part of his dominions, thence called *Oesterreich*, and Austria. The margraves, afterward dukes, held Vienna until the middle of the 13th century, when it was taken by the Emperor Frederick II., and again by Rodolph I., founder of the Habsburg dynasty, in 1297. The Hungarians vainly besieged it in 1477, but eight years later it was obliged to surrender to Matthias, who then possessed the united crowns of Hungary and Bohemia, and made it the seat of his court. Since the time of Maximilian I. it has been the usual residence of the Archdukes of Austria and Emperors of Germany. The most memorable event in its history, however, and one that largely influenced the fortunes of Christendom, was its famous siege in 1683 by a Turkish army 200,000 strong, under the command of Kara Mustapha, when it was only saved from surrender by the timely arrival of John Sobieski, the heroic King of Poland, who defeated the besiegers with great slaughter under the very walls of the city. In 1619 Vienna was unsuccessfully blockaded by the Bohemian Protestants. In 1805 it submitted to the conquering arms of the first Napoleon, and again, after a short resistance, in 1809.

Vienna is of nearly a circular form, being twelve miles in circumference. The old city, or city proper, is, however, scarcely three miles round; it was formerly inclosed by fortifications: these, however, have been converted into a public promenade, known as the *Bastei*. Immediately outside of this was a wide esplanade, called

the *Glacis*, which has recently been elegantly built up. Beyond are the extensive suburbs of the capital, which are about fifteen miles in circumference. In addition to the *Bastei*, Vienna possesses numerous fine public promenades, among which are two extensive parks, the Prater and the Augarten, Volks Garten, Burg Garten, Stadt Park, and Botanischer Garten. The Prater is the favorite place of resort to all classes of the population: it is the Bois de Boulogne of Vienna, and during the season is crowded with all sorts of equipages.

Vienna, from its wealth and size, comes nearer London and Paris than any other European city. It differs from these cities in this respect, that it preserves about it more antique grandeur, and that it is the old, and not the new parts of the city that form the fashionable quarters, and contains most of the objects of interest which Vienna presents to the stranger, including, besides the imperial palace, those of Prince Esterhazy, Lichtenstein, Metternich, Schwarzenberg, and Auersberg, as well as the principal churches, museums, galleries, libraries, and public offices of every kind. There is no city in Europe that has so large a number of resident nobility as Vienna. There are nearly 200 families of princes, counts, and barons who make Vienna their residence the greater part of the year, spending from \$50,000 to \$200,000 yearly. It is said, with the exception of London, the citizens of Vienna are the richest in Europe.

The streets in the suburbs of Vienna are generally broad and straight; but some of them, being unpaved, are in wet weather muddy and dirty, and in dry weather dusty. The thoroughfares in the city proper are, on the contrary, uniformly clean and well paved; but no part of the capital has as yet the advantage of foot-paths. Most of the squares or spaces in Vienna are ornamented with fountains or monuments. In the Josephplatz is a fine equestrian statue of Joseph II., but there are few statues of her great men and benefactors.

Vienna is far from being distinguished as a literary city, and amusement seems to form a principal object of its pleasure-seeking population. A fondness for music is general among all classes. The Vien-

nese have, in fact, been described as a more eating and drinking, good-natured, illiterate, laughing, pleasure-loving, and, withal, hospitable set of people than the inhabitants of any other large city in Europe. Neither here nor in any other large town in Germany do social morals occupy a very high grade. Mr. Russell says "the Viennese take to themselves the reputation of being the most musical people in Europe, and this is the only part of their character about which they display much jealousy or anxiety. So long as it is granted that they can produce among their citizens a greater number of decent performers on the violin or piano than any other capital, they have no earthly objection to have it said that they can likewise produce a greater number of blockheads and debauchees." With all due deference to Mr. Russell, we must beg to differ with him, although they may well be proud of their musical composers. Mozart, Haydn, Beethoven, and others have composed their best works in or near Vienna.

#### PUBLIC BUILDINGS.

*Cathedral of St. Stephen*, which stands in the very heart of the city, and from which radiate nearly all the streets not only of the city proper, but also those of the suburbs. It is an elegant Gothic building of imposing dimensions, being equal in size and richness of architecture to those of Strasburg and Antwerp. Its length is 350 feet, breadth 220 feet, and height of its graceful spire 450 feet. Its bell weighs 358 cwt., and was made of the 180 pieces of cannon taken from the Turks. Midway up the tower is the fine watch-station of the city, where a watchman stands; a telescope is arranged in such a manner that, when he sees a fire, by reference to the chart of the city he can discover in what street and number it is. He immediately, by the aid of the telegraph, conveys the information to the fire-office, when in a very short time assistance is on the spot. The view from the top of the spire is most magnificent, taking in the famous battlefields of Wagram, Lobau, and Essling, as well as the suburbs of the city and windings of the Danube. The interior of the cathedral is rich in sculpture and stained glass. The principal objects of interest it contains are the gorgeous chapel of

the Lichtenstein family, the monument of Prince Eugene, who is buried here, and that of the Emperor Frederick II. This last is decorated with 240 figures, and representations of 40 coats of arms. Around the sceptre in the hand of the effigy are the vowels, which was Frederick's motto, A, E, I, O, U: *Austria Est Imperare Orbis Universo*, "Austria must rule the world." The crypt of St. Stephen's has been the burial-place of the royal family for centuries, but for the last 200 years only the bowels of the dead have been interred here. Their bodies have been deposited in the Church of the Capuchins, and their hearts in the Church of the Augustines! The open space that now surrounds the cathedral was formerly a church-yard, but Francis Joseph II. ordered the remains to be removed and placed in the vaults under the church, and the ground to be paved.

*The Church of the Augustines* is one of the handsomest in Vienna. It is principally noted for the masterpiece of Canova, the monument of the Archduchess Christine. It consists of a pyramid of marble 30 feet high, in the centre of which is an opening representing the entrance to the vault. This is reached by two broad marble steps, which are the base of the pyramid. Ascending the steps is a figure representing Virtue bearing an urn which contains the ashes of the deceased. By her side are two little girls, carrying torches; behind them is a figure of Benevolence supporting an old man bowed down by age and grief. A little child accompanies him, the very picture of innocence and sorrow. On the other side is an admirably-drawn figure of a mourning genius, and at his feet crouches a melancholy lion. Over the entrance to the vault is a medallion of the archduchess, held up by Happiness, while a genius is presenting her with a palm, indicative of success. There are also monuments of Leopold II., General Daun, Van Swieten, and others. Through the door to the Loretto Chapel may be seen the silver urns in which are contained the hearts of the imperial family, conspicuous among which are those of Maria Theresa and Napoleon II.

*The Church of the Capucines* contains the vault where are interred the bodies of the royal family. This vault is shown at all times by torchlight, under the guidance

of one of the brothers; but you must not come during dinner-hour; gold will not move them *then*. One of the first coffins the visitor will look for will be that of the only son of the great Napoleon, the only prince of the Napoleon dynasty, with the exception of the present Emperor Napoleon III. and his son Eugene, born under the imperial purple. There is a sorrowful romance connected with his life and death that makes it an object of universal attraction. It is of simple copper, with a raised cross upon it. Not far removed from this is the coffin of his grandfather, the late Emperor Francis I., who was passionately fond of the prince during his life, and requested to be placed near him after death. The coffin of Joseph I. is of pure silver. Here, also, are those of Joseph II., his father Francis, and his mother Maria Theresa. It is said of the last that for 18 years she every day descended this mausoleum to mourn for her husband, until death gave her permission to lie continually by his side. There are over eighty coffins in this narrow house of royalty. The unadorned coffin of the early instructor of the Empress Maria Theresa, the Countess Fuchs, lies here, by the special request of the empress.

The other principal churches in Vienna are the *Carmelite* church, which has some fine stained glass, the church of *St. Michael*, and the *St. Charles Borromeo*, a splendid building in the Byzantine style of architecture. There are some sixty other churches, eighteen conventual establishments, a Scotch church, several Greek churches, and a number of synagogues.

The *Imperial Palace* or *Burg* is a confused mass of buildings occupying a large extent of ground, attached to which is the Imperial Riding-school, the Library, the Jewel office, a museum of Antiquities, Minerals, Zoology, and Botany. The Imperial apartments are shown when the court is absent. There are hundreds of palaces in Europe far superior to this in magnificence, although it contains some fine collections in art and science. Adjoining this is the palace of the Archduke Albert, which is a very splendid structure. It contains one of the finest collections of engravings and drawings in Europe: they were mostly collected by the Duke of Saxe-Teschen, and largely increased by his son-

in-law, the late Archduke Charles; they amount to nearly 200,000. There are over one hundred sketches and drawings by Raphael; among these is the sketch for his great picture, the Transfiguration. The figures are all drawn naked, for the purpose of studying the anatomy of each figure. There are a large number of sketches by Michael Angelo, including the figures for his Last Judgment. The gallery is open on Mondays and Thursdays, from 9 to 12.

Attached to the Imperial Library is another magnificent collection of engravings, commenced by the Prince Eugene, numbering nearly 800,000. In this collection are whole volumes of the drawings of Raphael, Rembrandt, Vandyke, Rubens, Albert Dürer, and other great masters. The *Imperial Library* is a beautiful building situated on the Josephplatz. It contains nearly 850,000 volumes and 16,000 manuscripts. In the centre of the grand hall, a splendid apartment 240 feet long, 50 feet wide, and 60 high, is situated a statue of Charles VI., founder of the library; at least it was thrown open to the public for the first time by this monarch. Among its other curiosities, it contains the Psalm-book of Charlemagne, in gold letters, and an engraving on bronze of an act of the Roman Senate prohibiting the *Bacchanalia*, bearing date 186 years before Christ; also the MS. of Tasso's Jerusalem Delivered, and a military map of the Roman empire in the fourth century.

The *Cabinet of Antiquities* contains many rich and valuable relics. It is open on Mondays and Fridays. Tickets of admission must be procured the day previous. It contains 125,000 coins and medals, 50,000 of which are Greek and Roman. Here may be seen the celebrated salt-cellar carved by Benvenuto Cellini for Francis I. It was formerly in the Ambras museum. There are several other works here by this celebrated artist: his Leda and the Swan, etc. The finest cameo in the world is in this collection. The workmanship is considered the perfection of art: it represents the Apotheosis of Augustus, and is about 26 inches in circumference.

The *Cabinet of Minerals*, which is open on Wednesdays and Saturdays, contains some fine specimens of diamond crystals and fossil remains; also a large collection of meteoric stones, which have fallen from

the sky in different parts of the world, some of them weighing as much as 70 pounds. Among the most noteworthy relics is a bouquet of flowers, made of precious stones, for the Empress Maria Theresa.

The *Museum of Natural History*, Zoology, and Botany is considered second to none in Europe. The specimens of birds is very complete. The leading curiosities are, an immense goose with four legs! a pigeon with the same number of pedal supporters, a horse covered with long woolly hair, and a horned owl. This museum is open only on Thursdays.

The most interesting apartment, however, in this vast establishment is the *Schatzkammer*, or Imperial Jewel Office, which may be visited on Friday or Sunday by ticket, although a few *zwanzigers* are quite as effectual, and perhaps more so, as they secure a deal of information from the custodian that a ticket does not. The articles and relics contained in these chambers are rare and beautiful, and of fabulous value. Standing foremost among these is the diamond which was lost by Charles the Bold on the battle-field of Granson; it was found by a Swiss soldier, and sold for \$2 50; it weighs 133 carats! There is also an emerald here weighing 2980 carats. Here is kept the regalia of Charlemagne, taken from his grave at Aix-la-Chapelle, and used for centuries at the coronation of the German emperors; the crown and sceptre of Rodolph II.; the robes, crown, and sceptre worn by the Emperor Napoleon when he was crowned King of Lombardy—the jewels, however, are only imitations; but they look so much like real stones that only good judges can tell the difference—the silver cradle of his son Napoleon II., king of Rome, which was presented to him by the citizens of Paris. Among the religious relics are the table-cloth used at the Last Supper, a tooth of John the Baptist, a piece of the true cross, the arm-bone of St. Anne, etc. There are also the sabre of Tamerlane and the horoscope of Wallenstein.

Situated under the library is the imperial *Coach-house*, in which are kept all the state carriages. Here may be seen the elegant state sledge of Maria Theresa. The imperial *Riding School* is also worthy of a visit.

The *Volksgarten* (people's garden) and  
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*Hofgarten*, fronting the palace, are handsomely laid out, and in the summer season are the usual resort of the citizens; in the former is situated a temple, built for the express purpose of securing Canova's fine group of Theseus killing a Centaur. The artist received the order for the execution of this piece of sculpture from Napoleon, who intended it to decorate the triumphal arch at Milan. The soldier in attendance expects a small fee. Corti's Café, which is one of the best in Vienna, is situated in this garden, and here twice a week Strauss' celebrated band plays at a grand concert, on which occasion the garden is always crowded by the beau monde of Vienna. In the winter season the concerts take place on Sunday afternoon.

The Imperial Royal *Picture-Gallery*, Upper Belvidere. This is considered the second in quantity and quality in all Germany. It is open on Tuesdays and Fridays; a fee of one franc will obtain entrance on other days. The palace which contains this gallery is in the Italian style of architecture of the last century. It was built by the Austrian general in chief, Eugène of Savoy, in 1724. Its architect was Jean Luc de Hildebrand, who was the constructor of many other magnificent palaces in Vienna. It came into possession of the government in the reign of Maria Theresa, and was appropriated by Joseph II. to hold the pictures of the imperial court. This palace, with its rich flower-garden, is one of the finest sights of the capital, and the view of the city and its environs from the second story is superb. David Teniers, the younger, was counselor of the Archduke William, one of the most zealous collectors of this gallery, and was director of the German portion of this collection at Brussels; one of his best pictures is in the sixth room, No. 34: it represents him in presence of the Archduke with a large number of his Italian collection of pictures.

In the grand marble saloon which forms the entrance to the imperial gallery, and which is beautifully frescoed, we perceive two portraits, one of Joseph II., and the other of Maria Theresa, painted by Maron, 1775, and considered the best likenesses extant of those noted personages. On the first story, the first seven rooms on the right are devoted to the Italian and Spanish schools; the left seven rooms, and two cabinets, are

devoted to the Dutch and Flemish schools. On the second story, the four rooms on the right are devoted to the ancient German, Flemish, and Dutch masters; on the left of the same story, the apartments contain entirely modern German pictures. The general catalogue does not describe these, as they are daily increasing; they are described in a separate catalogue. On the ground floor, four chambers on the right contain pictures of the Italian school; the fifth chamber is devoted to the library, and the five chambers on the left to pictures of the Flemish school, and to copies. In the pavilion attached are exposed the sculptures in marble of modern artists.

In the first chamber the principal pictures are, No. 1, the Savior at the house of Simon the Leper, with Mary Magdalen at his feet—school of Paul Veronese; 12, Mars and Venus—school of Titian; 23, the Annunciation of St. Mary, by Paul Veronese; 34, Judith with the head of Holofernes, by the same; 49, Apollo and the Muses, by Tintoretto; 50, a Holy Family, with Saints Catharine and Barbara, by Paul Veronese; 54, Venus and Adonis, of the school of Titian.

In the second chamber the principal pictures are, 2, Visitation of Mary, by Palma the elder; 17, Diana and Kalliste, with the Nymphs, by Titian; 19, the celebrated *Ecce Homo*: in this picture, which was formerly in the collection of Charles I. of England, and sold by Cromwell, the artist, in addition to his own portrait, has given those of several celebrated personages of his time—that of the Emperor Charles V., as a chevalier in armor; the Sultan Soliman as a Turkish chevalier; Pitale is represented by a friend of Titian's, Peter Aretino; the date 1543, with Titian's name, is on the picture; 36, Danaë reposing on a Couch, by Titian. From 35 to 46, with one exception, are all of Titian; 46 is a fine portrait of John Frederick, elector of Saxony, by Titian; 66, a young Girl embraced by a Warrior in armor, both of whom are being crowned by Victory: before them stands the God of Love, by Paris Bordone; 60, the Woman taken in Adultery and conducted before Christ, by Titian; 59, an Allegory: the old man on the right supposed to be the celebrated general of Charles V., the Marquis del Vasto, and the young girl before him his sweetheart.

In the third chamber we see two Roman battle-pieces, Nos. 56 and 57, by Salvator Rosa. This room contains Raphael's *Madonna of the Meadow*—the Virgin, Child, and St. John in a meadow. The edge of the Virgin's robe bears the date MDVI. It is painted on wood, half life-size, and is numbered 55. In the Golden Cabinet is Henri Füger's celebrated allegorical picture of the Peace of 1814, a magnificent composition.

In the fourth room are several fine pictures by Carlo Dolce, an exquisite painter. These are, 9, St. Mary with the Infant; 16, Christ with the Cross; and 31, the Virgin in Grief; 29, the Presentation in the Temple, Simon holding the Infant Jesus, and at his sides St. Joseph, St. Anne, and St. Elizabeth, by Fra Bartolomeo. Rubens formed his style of painting from this picture.

In the fifth room are a large number of paintings by the celebrated master, Guido Reni, born 1575, died 1642. Chief among these are, 1, the Baptism of Christ; 15, an allegorical picture of the Four Seasons; 24, a Magdalen at Prayer; 27, the Presentation in the Temple; 13, Adonis surprises Venus by the side of Love, by Annibale Caracci; 30, the Return of the Prodigal Son, and 32, the Prodigal Son receiving new Garments from his Father, both by Guercino; 36, two Females at the Toilet, by Elizabeth Sirani.

In the sixth room, 2, Venus playing with Love, in the background a Satyr, by Lodovico Caracci; 4, the Incredulity of St. Thomas, by Preti; 5, Death of Cleopatra, by Guido Caynacci; 12, Christ and the woman of Samaria at the Fountain, by Annibale Caracci; 17, Roman Charity, by Franceschini; 19, Jupiter, hidden in a cloud, embraces Io, by Correggio; 27, St. John as a Child, with a lamb, by Murillo; 42, 43, 44, 45, and 47, 48, 49, 50, the Triumphs of Julius Cæsar, by Andrea Montagne.

In the seventh room, 14, Picture of a family, by Velasquez—excellent; 13 and 15 by the same master; 44, the Archangel Michael fighting the rebellious Angels, by Luca Giordana; 58, a figure of a female and Love, by Andrea Schiavone; 60, the Dead Christ, supported on the top of the tomb by Angels, by Antonello da Messina.

The first room on the left of the hall

contains numerous portraits by Rembrandt, Fyt, Van Es, and other painters; 14 and 15 are Fish-markets—the figures are by Jordaens; the rest of the pictures by Van Es.

In the second room are several fine landscapes by Ruysdael; 29 and 36, Teniers the elder, and Backhuysen. The view of Amsterdam by the last is his best picture here; the port is filled with vessels.

The third room is mostly filled with portraits by Vandyke: 2 is one of his masterpieces—St. Mary with the Infant on the Throne: the child is crowning St. Rosalia with flowers, an angel with flowers is standing by her side, with the apostles Peter and Paul on either side of the throne; 4, portrait of Prince Rupert, son of the Elector Frederick V., is excellent, by Vandyke; 9, portrait of a lady in a black robe, by Kneller; 17 and 29, by De Crayen—very fine.

The fourth chamber is entirely filled with Rubens' paintings. The principal pictures are, 1, St. Ignatius Loyola casting out Devils; 2, the Assumption of the Holy Virgin; 3, St. Francis Xavier preaching and doing miracles among the Indians; 8, St. Ambrose refusing the Emperor Theodosius admission into the church at Milan, touched up by Vandyke—Sir Joshua Reynolds says, "The better for every touch;" 9, the Alliance of Frederick III., king of Hungary, afterward emperor of Germany, with Charles Ferdinand of Spain; 16, a scene from the Decameron of Boccace—Cimon finding Iphigenie and her two companions asleep; near a basin is a dog, a monkey, and a bird, with vases of fruits and flowers.

In the White Cabinet are some elegant specimens of fruits and flowers. The Green Chamber contains three very magnificent pieces: 20, the Water Doctor, by Gerard Dow; and 103 and 104, by Balthasar Donner: they are the heads of an old man and old woman, and are most remarkable for the manner in which the hair and wrinkles are painted.

The fifth room is nearly filled with Rubens' work. The principal are 1, 6, 7, 11, 21, 22, 23. No. 6, the penitent Magdalen and her sister Martha; 7, the Feast of Venus—a statue of the goddess surrounded by dancing satyrs, nymphs, and little cupids: the sacrifice is burning before the statue; 11, a portrait of Helena Forman,

Rubens' second wife, entering a bath, partially covered with a wrapper.

The sixth room is mostly filled with works of that celebrated artist, David Teniers the younger; also some of David Teniers the elder. No. 11, a cabinet of art, with pictures and a variety of objects in nature and art, with visitors examining the same, by Jordaens; 17, a Sorceress chasing Phantoms, by David Ryckaert; 23, Venus and Adonis, by Jansens; 31, Pan, with nymphs and satyrs, by Teniers the elder; 34, the interior of the picture-gallery at Brussels, with portrait of the painter, Teniers the younger, in the foreground; 51, the Archduke Leopold William, governor general of the Low Countries, receiving a deputation from the crossbowmen of Brussels—the painter Teniers, with his family, in the foreground. Nos. 48, 44, and 54, by the same artist, are very fine.

In the seventh room are some fine portraits by masters of the Spanish school, with a number of pictures by Rubens. Nos. 27 and 47, by Jordaens, are very excellent; 54, an Attack of Cavalry, by Palamedes, good.

In the first room on the second floor a number of the masterpieces of Albert Dürer are to be found, his best works being preserved in this collection: they are Nos. 13, 15, 18, 26, 28, and 30. No. 18, the Holy Trinity, is considered his best. There are also a number of portraits by Holbein the younger. No. 81, an altar-piece, the Crucifixion, by Schongauer—a magnificent composition.

In the second room we find a number of pictures by Quintin Matsys: 29, 32, and 37. No. 38 is a very fine picture.

In the third chamber we find the Tower of Babel, by Pierre Breughel; 17, Adam and Eve driven from Paradise, by F. Floris; a number of fine portraits by Pierre Forbus the elder, and a number of very excellent pieces by Roland Savery.

In the fourth room stand prominent, 1, David and Bethsaba; 4, Mercury surprises Venus in the arms of Mars; 5, the Reunion of Bacchus and Ceres, by Van Achen; 11, Venus reposing on a Couch, by Joseph Heinz; 19, by the same artist; 24, Marriage of St. Catharine; 39, Bacchus and Venus, by Van Achen.

The four rooms corresponding to the

last described have no catalogue of pictures. They are all of the modern school of Germany. There is one landscape deserving of especial notice. It is by Hanshofer. In the vestibule of the ground floor the visitor will find a magnificent marble statue of the Emperor Charles VI. in the antique costume of the Roman emperors. It was executed by George Raphael Donner in 1734. The nine rooms on the ground floor are devoted to copies, and Italian, Flemish, and Dutch masters, and in the adjoining pavilion may be seen some sculpture.

The Lower Belvidere, at the lower end of the garden, contains the celebrated *Ambras Collection* of armor, so called from having been brought from the castle of Ambras, in Tyrol, where it was collected by the Archduke Ferdinand, count of Tyrol, and son of the Emperor Ferdinand I. It is considered the most authentic historical collection in Europe, the prince having himself written to all the contemporary sovereigns for the purpose of obtaining suits of armor of the most distinguished persons attached to the different courts in the 14th, 15th, and 16th centuries. There are three apartments filled with armor. In the first room are kept all the armor belonging to members or connections of the imperial family; in the second, those of celebrated German princes and nobles; in the third, those of Spanish and Italian princes and nobles. The most noteworthy in the collection are suits of Don John of Austria and Philip II. of Spain; the armor of the Emperor Maximilian; that of Maurice of Saxony, and Alexander Farnese, duke of Parma; the steel suit of Albert the Bear, elector of Brandenburg.

There are numerous other apartments in this palace, filled with portraits of all the principal European sovereigns and distinguished persons, Roman antiquities, weapons of sport, and musical instruments, collections of precious stones, valuable jewelry, collections of dresses brought from the South Sea by Captain Cook, etc., etc. The gallery is open to the public Tuesdays and Fridays; at other times a small fee will obtain an admission. A catalogue may be obtained at the door.

There are quite a number of very valuable private galleries in Vienna, which may be visited by paying a small fee to

the custodian—say one franc. One of the best is the picture-gallery in the *Esterhazy Summer Palace*, which contains several Murillos, Raphaels, Paul Potters, Rubens', Tintoretto's, Leonardo da Vinci's, Domenichino's, Rembrandt's, and other great masters. The finest collection in Europe of the Spanish masters may be seen here out of Spain. There is also a fine collection of engravings, as well as a sculpture-gallery, containing specimens of Thorwaldsen, Canova, and others. Superior in extent and value to the former is the picture-gallery in the summer palace of *Prince Lichtenstein*. It may be visited any day in the week from 9 to 12, or 3 to 6. Among the most valuable of this collection are Raphaels, Correggios, Titians, Guidos, Domenichino's, and Giorgione's, also several portraits by Vandyke and Gerard Dow. The grounds about this palace are beautifully laid out, and kept in excellent order. The picture-gallery of *Count Czernin* contains a small collection; the pictures are, however, very choice. The Counts of Schönbrunn, Harrach, Lemberg, and many other noblemen, have collections of choice paintings.

One of the most important places which the traveler should see in Vienna is the *Imperial Arsenal*, within the walls of which are fortified barracks capable of holding 10,000 men. It was erected in 1849, and is a large and massive structure. Within its walls it contains every thing necessary for the maintenance of a large army. It has manufactories of all kinds of weapons, from the largest cannon to the smallest dirk. It also has a hospital, a church, and an officers' barrack. It contains 200,000 stand of arms always ready for use. Its collection of arms and armor is one of the largest and best in Europe. It may be visited any day by a ticket obtained from the Minister of War, and is open to the public on Thursdays from 8 to 11, and 2 till 5. Around the court-yard is hung the monster chain which the Turks threw across the Danube in 1529. It is composed of 8000 links. The upper rooms contain a great many interesting historical relics, among which are Marlborough's arms, the armor of John Sobieski, Mohammed's green standard, which Sobieski captured at the siege of Vienna, the elk-skin coat worn by Gustavus Adolphus at the battle

of Lutzen, an immense amount of stand-arms captured in battle, and other relics.

In the *Town Arsenal* are a large quantity of arms, the same that were stolen by the mob in the late revolution. Here is kept the head of the Grand Vizier Kara Mustapha, commander of the Turkish forces at the siege of Vienna in 1683. He was strangled by order of the Sultan, on account of having failed to take the city. When Belgrade was taken, his body was disinterred, the head cut off and brought to Vienna, as well as the cord with which he was strangled.

The public institutions of Vienna are many and liberally endowed. Few capitals can compare with it in the number of its colleges, schools, and hospitals. Its *University*, which was founded in 1287, is celebrated on the Continent as a school of medicine, and is probably attended by a greater number of students than any other German University except that of Berlin. There are between 80 and 90 professors, who are paid by the government, and are neither permitted to receive fees on their own account nor to give private lessons. The theological, surgical, and veterinary courses are delivered free, but the student has to pay about \$8 for attendance on lectures on philosophy, and \$13 for those of medicine and jurisprudence. This amount is appropriated to the use of indigent students. The *Normal School* of Vienna was founded by Maria Theresa, and is a copy for all others in the Austrian dominions. Soldiers' children, and children of parents too poor to pay for their schooling, are taught gratuitously.

The *General Hospital* of Vienna is an immense building, capable of holding 8000 patients. It is ranged round numerous quadrangles, and receives annually 30,000 patients. Connected with this hospital is the *Lying-in Hospital*, to enter which not even the name of the applicant is demanded. She may enter veiled or masked, and remain incognito the whole time she continues in the house. She receives every attention. None are permitted to see her but her physician and nurse, and when her confinement is over, she may leave the hospital without any person having the slightest knowledge of who she is. She has only to inclose her name in a sealed envelope and deposit it with the superin-

tendent, that, in case of death, her relatives may be apprised of the event. The cases are so carefully guarded by the government that neither parents, friends, nor even the officers of justice can approach them, and it is contrary to law to prove their presence in this establishment in a court of justice. According to their circumstances, they pay for their maintenance; the best accommodations are about 50 cents per day, 30 and 12½ for inferior. Persons not able to pay any thing are obliged to act as nurses for two months. Nearly 20,000 children are supported in this institution at one time. The mother may either take or leave the child in the hospital; if the latter, she receives a ticket, by presenting which the child may be reclaimed at any time. If he be not taken away at a suitable age, he is brought up to some trade, or made a soldier; if a girl, a nurse in a hospital. The mortality among the children is very great. The object of this institution is to prevent the many cases of infanticide which would otherwise occur, but there can be no doubt that the secrecy it guarantees acts as a powerful incentive to the immorality of the Viennese.

Vienna has five theatres, two in the city proper and three in the suburbs; the last are the minor theatres. The *Karntnerthor Theatre*, or Opera-house, is very large, and devoted to the opera and ballet. The pieces are magnificently put upon the stage, and only the best performers are engaged. The house has six rows of boxes, and half a row next the pit. The *Hofburg Theatre* is attached to the palace, and is supported by the government. It is devoted solely to the performance of the regular German drama. The performers, after ten years' service, have a pension settled upon them for life by the government, with an annuity after their death for their widows. The best seats for gentlemen are the orchestra stalls, price about 75 cents; boxes in the first tier about \$2. The *Theatre an der Wien* is the handsomest and most spacious in Vienna. It is devoted exclusively to equestrian pieces and melodramas. A whole box must be taken if you wish to sit in the first tier; price \$2, or 5 fl.

The really national house of amusement in Vienna is the *Karl Theatre*, formerly the *Beym Casparl*. It is appropriated to



farces, and patronized by the middling and lower classes, and is the arena on which the national character is painted in the most lively colors and broadest manner.

The City Park has been lately much improved, and large additions made to it. It is now one of the most beautiful in Europe. At one end a splendid building called the Cure-hall has been erected; in it are a handsomely-decorated concert-room, a café saloon, and a drink-hall: at the last may be obtained the genuine waters from all the celebrated springs of Europe; the city authorities exercise a supervision over this establishment, to see that all the waters sold are genuine. A portion of the park is exclusively reserved for children as a play-ground; here pure milk only is sold. A "horse-railway" has been laid around the old city in the elegant street called the "Ring," from which radiate railways to all the different parts of the suburbs. The magnificent structures recently erected on the "Ring" put the finest buildings in Paris to shame; notwithstanding the rapid improvement one sees in Paris, Vienna is rapidly gaining ground on it.

A visit should be made to the Votiv-church, situated before the Schattenthon, founded by the late Emperor Maximilian of Mexico, in commemoration of the saving of the Emperor of Austria's life from the hands of a Hungarian assassin.

One of the most important products of Vienna is articles in Russian leather, the prices being much cheaper here than in any other part of the world. The principal house is that of August Klein, No. 20 Graben, who has branch houses in Paris and London. His collection of bronzes is immense. The reputation of this house is such that, like *Jean Maria Farini* at Cologne, it has been imitated by unscrupulous dealers, who counterfeit his goods and address, like "Klein Specialties," etc. Chevalier Klein received the first prize at the Vienna Exhibition in 1873, and was raised to the rank of a noble by the Emperor. The house in Paris is 6 and 8 Boulevard des Capucines. Among the other principal manufactures of Vienna are velvet, silk, and cotton cloths. Its porcelain manufacture is among the principal on the Continent, with numerous factories for the manufacture of cutlery, bronze, and meerschaum pipes; this last is carried on to a

very large extent. The meerschaum is a kind of clay, consisting of hydrate of magnesia and silic. It occurs in beds in various parts of Europe, but particularly in Asia Minor, and when first taken out is soft, and makes rather like soap. When manufactured, it is boiled in oil or wax, and baked. Pipes may be bought here much cheaper than at any other place in Europe. Charles Hies is a liberal dealer, and manufactures the finest meerschaums. Another responsible manufacturer is François Hies, No. 7 Karntnerstrasse.

*Carriages.*—There are three classes of carriages for hire in Vienna; the first class is the *stadloknwägen*: these are the same as private carriages, and have the privilege to enter into the court-yard of private houses; all other kinds must set you down in the street; they may be hired by the day, week, or month, at from \$2 to \$4 per day, with 50 cents to the coachman. The next best class is the *fiacre*, which has no fixed price, and for which a bargain should invariably be made; the ordinary price is 50 cents per hour. The common cab charges 12 cents for the first quarter of an hour, and 8 for every quarter afterward.

*Cafés.*—The coffee-houses in this city compare favorably with those of Paris. Most of them, however, are rather smoky; nearly all contain a billiard and reading room. Principal coffee-houses are Daum's, No. 278 in the Kohlmarkt, and Naumer's, in the Plankengrasse; the last has a private apartment for ladies. The cafés in the Leopoldstadt are well worth a visit, from the motley crowd one meets there.

If you have no courier, by all means employ a *valet de place* for the first few days; the usual price is about 75 cents. He is allowed to conduct you to your seat in the theatres, and will be on hand when the performance is over to find your carriage or conduct you home. Julius Mensch, a good commissionaire, may be seen at the Austrian Court Hotel.

The American bankers are W. Kallman & Co., No. 23 Graben, where good rates of exchange may be obtained.

Vienna is also noted for its Bohemian glass manufacture. One of the most trustworthy houses is that of Henry Ulrich, No. 3 Sugeck.

The *Grand Hotel* was completely destroyed by fire in January, 1874.

The *Environs of Vienna* are worthy of notice, and much frequented by pleasure-parties from the metropolis. The principal place is *Schönbrunn*, the favorite summer residence of the emperor. This palace was begun by Matthias, and finished by Maria Theresa. It possesses a melancholy historical interest on account of Napoleon II., duke of Reichstadt, having died here, and in the same bed that his imperial father occupied in 1809. This occurred in 1832. An impression is prevalent in our country that this prince was detained in Austria as a state prisoner. It is a mistake. He was universally beloved for his goodness of heart and mild disposition, and was a favorite with his grandfather, the late emperor, who kept a watchful eye on him, that he might not become the victim of designing men who wished to carry him to France; but there was not the slightest restriction on his personal liberty. Some fine pictures and portraits adorn the palace, and the furniture is very rich. The gardens behind the palace were made memorable by the attempted assassination of Napoleon by the German student Stapps, who was convicted and shot a few hours afterward. The gardens are beautifully laid out in the French style, with long avenues bordered with hedges, rising to a great height. At the extremity of one of the avenues is the *Beautiful Fountain*, or *Schöne Brunnen*, from which the palace derives its name. From the *Glorietta Temple*, in the rear of the garden, a beautiful view of the grounds, and Vienna in the distance, may be obtained. There is a fine Botanical Garden and Menagerie attached to the grounds.

At *Hitteldorf* is the Emperor's deer-park, at which place may be seen 3000 wild boars, rather an unusual sight.

A short distance from Schönbrunn is the beautiful village of *Heitzing*. In the church-yard there is an exquisite monument, by Canova, erected to the memory of the Baroness Pillersdorf. The Casino of Dommeyer contains a café, restaurant, billiard-room, and dancing saloon. It is beautifully fitted up, and the music is superb. Parties from Vienna generally visit it for the purpose of obtaining suppers, which are finely gotten up here.

*Saxenburg*, to which you can proceed by railroad, forms one of the most agreeable excursions from Vienna. It was the fa-

vorite summer residence of Maria Theresa and of the late emperor. There is a beautiful avenue of trees which connects it with the palace of Schönbrunn. The palace in itself is not worth the visit, but the gardens and park are exquisitely laid out. The winding avenues and walks are so densely hemmed in with shrubbery that you are obliged to take a guide at the entrance to prevent your missing your way. The "lion" of Saxenburg, however, is the *Framzenburg*, or *Ritterschloss*, an antique castle situated in the centre of a small lake. It will occupy several hours to examine all its antique furniture, its carvings in wood and stone. Its collection of armor is rich and varied; in fact, it is a perfect museum of antiquities and curiosities. Among the collection of armor are numerous suits made for females and children. In one of the rooms there is a procession of knights proceeding to a tournament, and another is surrounded with statues of celebrated German emperors. In another room there is a fac-simile of a chamber of torture, and in the miniature dungeon a wooden prisoner. The whole castle is a very correct imitation of a feudal fortress of the Middle Ages, filled with *authentic* relics. Near to this castle is the *Turnierplatz*, where tournaments formerly took place by members of the imperial family and young nobles. There is also here a Temple of Diana, a Prater, and artificial waterfall.

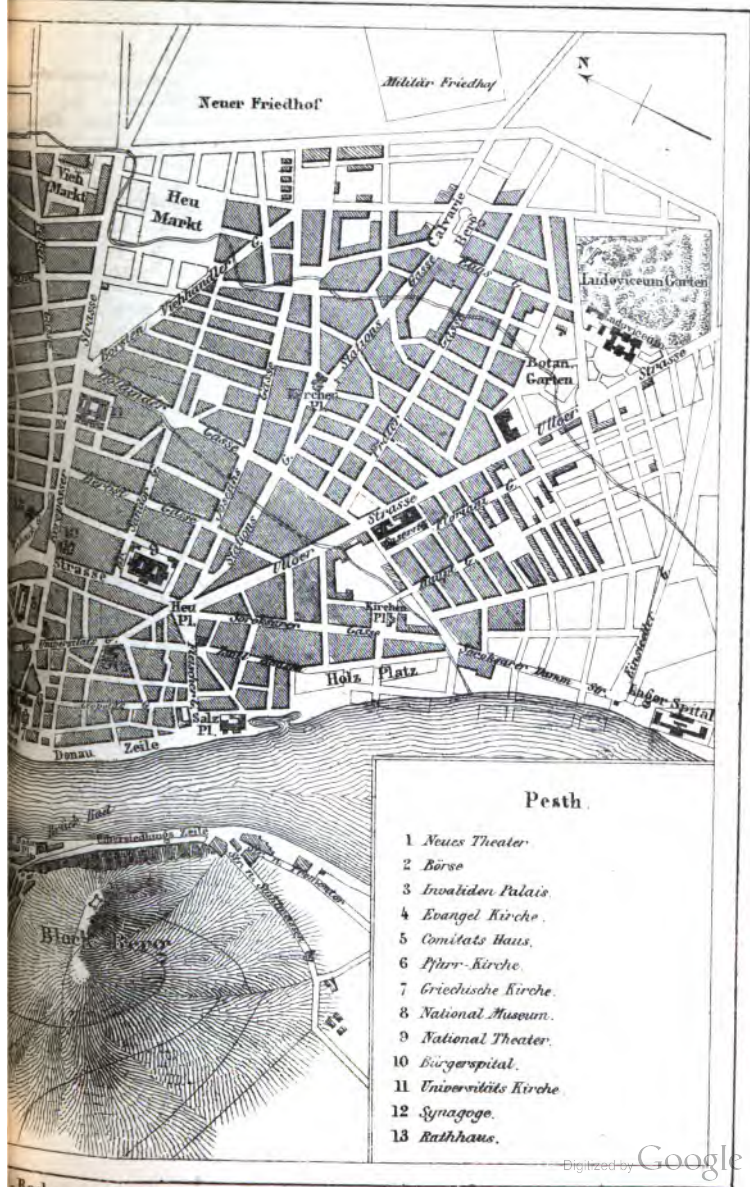
A very interesting excursion may be made to *Mödling* to see the castle and park of Prince Lichtenstein and the Knight Templar's Church of Holy Otmar. On the way to Mödling you pass the *Spinnerin am Kreutz* (the spinner at the cross), a Gothic cross erected in 1546 by Crispinus, adorned with a statue of Crispinus and Crispianus. It received its name from a tradition, which is generally believed among the natives, that a maiden during the Holy Wars made a vow, when her lover set out for Palestine, to sit here and spin until his return. We could neither find out whether she kept her vow, or whether he ever came back.

An excursion to the warm springs of *Baden* (one hour of railway), if in the season, to see the manner of bathing in company, will to some be found very amusing. Some of the baths will accommodate 200 persons at once. Male and female, attired



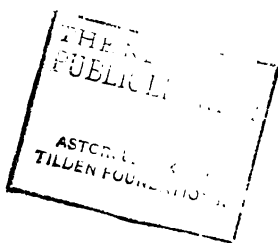
# PESTH CA





Pesth.

- 1 Neues Theater.
- 2 Börse
- 3 Invaliden Palais.
- 4 Evangel Kirche.
- 5 Comitats Haus.
- 6 Pfarr-Kirche.
- 7 Griechische Kirche.
- 8 National Museum.
- 9 National Theater.
- 10 Bürgerhospital.
- 11 Universitäts Kirche.
- 12 Synagoge.
- 13 Rathhaus.





in long dressing-gowns, enter the bath promiscuously, and stand or move round up to their necks in steaming water. The ladies enter from one side, and the gentlemen from the other, but in the bath there is no separation. Every body is talking, every body joking, and every body trying to make himself or herself agreeable. Many who are in perfect health take great delight in mixing in this motley crowd. The balconies around the bath are filled with the friends of the bathers, but they are often compelled to retire, as it is almost impossible to withstand the heat of the steam.

The Emperor and many of the nobility have palaces here, and often during the season, the town, which contains 5000 inhabitants, has a population of 15,000. The walks about the town are charming, and the valley of Helenenthal, where every body repairs after dinner, is really charming. The valley is surrounded by heights on all sides, covered in many places with ruined castles, to reach which are paths running up the woody sides of the valley in all directions. On the left is the beautiful palace of the Archduke Charles, surrounded by groves and flower-gardens; on the heights are the ruined castles of Kauhenstein, Kauhenneck, and Scharfeneck. The owners of Kauhenstein were robber-knights, and, during the reign of Maximilian I., they stopped the Empress on the high-road and robbed her. This act was the cause of their downfall.

Another excursion may be made to *Leopoldsberg*, *Kalenberg*, and *Klosterneuburg*. The building on the summit of *Kalenberg* was formerly a convent, but was suppressed by Joseph II. It afterward came into possession of the Prince de Ligne, who died here. It is now the property of Prince Lichtenstein. The *Klosterneuburg* contains one of the largest and oldest monasteries in Austria; it is also one of the wealthiest. The vineyards of *Klosterneuburg* belong exclusively to this monastery. It has a library of 80,000 volumes. The monastery was founded during the early part of the 12th century by St. Agnes, wife of St. Leopold, Margrave of Baden, who was canonized by Pope Innocent VIII. in the 15th century. Of course, there is a legend attached to its foundation—there always is. It is said

that Agnes, having determined to erect a convent, in looking for a site, had her veil blown away. It was not found until nine years afterward, at which time her husband, while out hunting, discovered it on a tree perfectly preserved, which clearly proved *that was the site for the projected convent*. The veil and part of the tree are both shown to convince the unbeliever! (We were once told by a traveler that he had caught a brook trout *two feet long!* and on our venturing to suggest a few inches off as a compromise, he offered to *show us the brook where he caught it*, as conclusive proof!) The Emperor Maximilian II. placed the ducal coronet on the shrine of St. Leopold, praying the saint to take charge of the same. Joseph II., whose name *should* have been Thomas, thought the keeper of the crown jewels at Vienna the better custodian of the two, and removed it accordingly. Leopold II. thought he would give his namesake another trial, and sent it back to the saint, where it still remains.

A few days could be spent in a profitable manner by taking the steamer at Vienna, and making an excursion to the capital of Hungary, *Pesth*. The distance from Vienna is 140 miles. Time, by rail, 10 hours; by steamer, *going down*, 12 hours. The better way is to go by steamer and return by rail. Travelers wishing to proceed to Constantinople by the Danube will find excellent steamers leaving Vienna every Sunday, at 6 30 A.M., for Galatz, from whence they can proceed directly to Constantinople or Odessa. In the winter season these steamers do not run.

*Pesth* is beautifully situated on the bank of the Danube. It contains 201,911 inhabitants. Principal hotels are *H. de l'Europe* and *Königin von England*. This city, with *Buda*, on the opposite side of the Danube, forms the modern capital of Hungary, and the third city, in point of population, in the Austrian Empire. *Buda* is an ancient place, built chiefly upon the lower slopes of a range of picturesque hills. The town is commanded and overlooked by a castle, a stern, feudal-looking pile. In this was deposited the crown of St. Stephen, king of Hungary, presented by Pope Sylvester, A.D. 1000, and regarded as the palladium of the Hungarian nation. This cherished monument of Hungarian inde-

pendence, removed by Kossuth during the recent struggle, with a view to its preservation by the Magyar nation, fell subsequently into the possession of Austria, and has since been deposited at Vienna. Buda, which has 40,000 inhabitants, communicates with Pesth by a handsome suspension bridge. Pesth is the seat of a University, is a handsome-built town, and is the centre of the inland trade of Hungary. The town bears strong evidence of the bombardment it sustained at the hands of the Austrians during the insurgent movement of 1849. There are few public buildings worthy of note, if we except the barracks and artillery dépôt, which are the largest in the world. There is a museum and two theatres. There are four annual fairs held in Pesth, at which it is said over 20,000 people are present. The principal trade is in wines and raw-hides. The noted Tokay wine is much cultivated by the Magyars. The hills around Buda are all covered with vineyards, which produce the Hungarian wine called Turk's blood, Ofner, and others.

The fortifications which crown the heights of Buda are very strong; nevertheless, they were stormed and taken by the Hungarians under Görgei in 1849, after a fearful struggle, in which the brave Austrian general Hentzi, with 418 of his companions, fell. There is a monument erected to them in the square of the royal palace. It consists of a Gothic cross, under which lies a wounded soldier, over whom Fame is leaning. At the side of the cross are the names of the 418. At the foot of the hills on which the fortress is built gush copious streams of hot sulphureous water, which were highly appreciated by both possessors of the country, Roman and Turk, and are to the present day. Turkish baths are numerous here, and for all classes. Three of the ancient baths are now in use.

An English writer, describing one of them, says: "The largest and best preserved is situated near the bridge, under the Blocksberg: its Saracenic architecture and Turkish inscription, still visible outside near the entrance, sufficiently mark its founders. On opening the door, I was met by such a cloud of steam, and so disagreeable an odor of sulphur, that I was in doubt at first whether to enter. The

apartment was also so dark that I could not see a foot before me, and as I knew there must be water near, and that a single step might plunge me into the middle of it, my hesitation to advance increased. My conductor, however, better accustomed to the place, led me to a spot where, in a few minutes, my eyes, becoming accustomed to the gloom, began to discern objects athwart the darkness. I found myself in a spacious circular vault or dome, supported by eight massive columns, surrounded by a basin of water so hot that the vapor arising from it filled the whole interior, and fell in drops from the ceiling. The dim light, partially admitted through one or two very small windows, was barely able to penetrate this dense atmosphere. It was therefore only by degrees that I discovered in the midst of the basin a crowd of bathers, male and female, of the very lowest order, promiscuously intermingled, the former stark naked, except a slight vestment round the loins, the women in not much ampler garb, but partially covered by their long tresses falling about them. Others were squatting on the floor at the water-side, depositing their filthy rags previously to enjoying this cheap luxury; and not a few, stretched at full length upon the stone benches along the wall, were taking a vapor bath. The scene was curious, but very disgusting, and I soon retired with a copious deposit of steam upon my face and clothes."

Four miles distant from Buda is *Alt-Buda*, built on the site of the ancient city of Agincum, where Attila held his court. Upon a hill beside the right bank of the Danube, 18 miles north of Buda, are the ruins of the royal castle of Wissegrad, long the residence of the native sovereigns of Hungary.

*Presburg*, the former capital of the Hungarian kingdom, is prettily situated along the banks of the Danube. It contains a population of 46,544 inhabitants. Hotels are *Goldene Sonne* and *Grüner Baum*. Its distance from Vienna is 34 miles. Presburg contains little to interest the traveler. The principal object of attraction is the ruins of the royal palace on the hill above the town. It was here that the Empress Maria Theresa threw herself on the sympathies of the Hungarian nobles, who responded in the most liberal manner, by



raising men and money for her protection.

About half way between Presburg and Buda, on the north bank of the Danube, is the strong and almost impregnable fortress of *Komorn*, which played so important a part during the struggle for Hungarian independence in 1849. It then resisted the united force of the Austrian army, and it is the boast of the inhabitants of the town that it never yet surrendered to an enemy. The Hungarian forces were under command of General Klopka.

From Vienna to Trieste, distance 363 miles. Fare, first class, 28 fl. 26 kr.; time by express, 14 h. 25 m. Express only three times a week.

The road runs through a very beautiful country, and, although the distance is long, few people stop until they arrive at Trieste or Venice. If in a first-class car, one can enjoy a night on the road very well.

Gratz, distance 140 miles from Vienna, contains a population of 80,732; hotels, *Englischer Hof* and *Stadt Trieste*. The trains stop here thirty minutes. Gratz is the capital and chief city of Styria, one of the provinces of Austria. It is situated on the banks of the River Mur, and possesses a large inland trade, and has a great share in the transit traffic between Vienna and Trieste. The streets are generally narrow and dark, opening occasionally into large irregular places. Gratz has a large number of churches, and a fine Gothic cathedral containing many handsome marble monuments. Contiguous to the cathedral is the chapel containing the mausoleum of Ferdinand II., who was a native of Gratz. The University, founded by Charles Francis, is attended by upward of 300 students; it contains a library of 45,000 volumes and 2000 MSS. One of the most interesting institutions in Gratz or in Austria is the *Johanneum*, of which every native of the city is proud. It was founded in 1811 by the Archduke John, hence its name. Its object is the encouragement of the arts and manufactures in Styria by means of collections, lectures, and public library. It contains a magnificent museum, and the various appurtenances of a great educational establishment. Gratz is well supplied with all-kinds of provisions, and is considered the cheapest town in Aus-

tria to live in. A great proportion of the inhabitants are persons of rank, army officers, and others, who reside here on account of the cheapness and quality of the market. The female population are distinguished for their remarkable beauty. Gratz was taken by the French in 1809, after a siege of seven days. Charles X. of France and his family resided here after the Revolution of 1890.

Fifty miles from Trieste we pass *Adelsberg*, celebrated for its grotto, which is considered the most magnificent in Europe. Hotel, *Ungarisch Krone*. The grotto is well worth a visit; it will occupy about three hours, and cost the visitor \$12 25, with an additional florin for each additional person. Lady visitors should wrap themselves up carefully, and wear thick shoes. The entrance to this grotto is by two large apertures, into one of which a river flows, and accompanies the visitor in his progress through the subterranean passage. At length it reaches an extensive natural cavern, and, having penetrated a ledge of rock, plunges under ground, and is seen no more. It is supposed to be the River Unz, which bursts forth at Planina. Now a precipitous wall of rock seemingly arrests all farther progress; but some years since, upon scaling this, a passage was found leading to a double range of most magnificent caverns, supported by pillars, and fretted with cornices of the purest stalactite. These columns of Nature's work are in some places so nicely clustered together, and so regularly arranged, as to resemble the nave of a Gothic cathedral. The roof is, in part, so lofty as not to be discernible from beneath. Not a sound but the dropping of the water is heard within this deep recess, save when, once a year, on Whit-Monday, a ball is given by the peasantry in one of the most spacious of the caves. Here, many hundred feet beneath the surface of the earth, and a mile distant from the light of day, the simple music of the Carniolan peasant re-sounds through halls more magnificent than were ever built for monarchs.

Not far distant, and within the same district, may be seen the *Lake of Zerknitz*, four miles long and two wide: it is remarkable for the periodical flow and ebb of its waters, which, at intervals of four or five weeks, wholly disappear; it generally takes thir-

ty days to empty, but fills in that many hours.

Before reaching Adelsberg we pass the capital of Illyria, *Laybach*. It contains 17,000 inhabitants, but has not much to interest the traveler. The city is grouped round the castle hill, the castle being converted into a state prison. The town contains several handsome public edifices, among which are the Cathedral, Town Hall, St. James's Church, Prince Auersberg's palace, which contains the Landes Museum, and is filled with a very good native collection. It is celebrated in diplomatic history for the congress held here in 1821. About 25 miles to the westward are the rich quicksilver mines of Idria. Passengers direct for Venice by rail change cars at Nebresina.

*Trieste*, commercial capital of the Austrian empire, is situated on the Adriatic, near its northeast extremity. 85,000 inhabitants. Hotels: *Hôtel Delorme*, in the centre of the city, is a fine house, with every thing of the best. *Hôtel de la Ville*, a first-class house, admirably managed; its proprietor is building a splendid hotel at Adelsberg, to be reached by mail-coach from Trieste in 3½ hours. Trieste is a free port; it has supplanted Venice, and monopolized nearly the whole of the Adriatic trade. Ship-building is carried on, and there are manufactories of various kinds. Trieste has no natural harbor, but a canal enables vessels of considerable tonnage to penetrate the town, and load or unload at the doors of the inhabitants. It has also a large mole, constructed of regular masonry, which serves as a protection for the shipping. The city is divided into old and new town by the *Corso*, which is the principal street, and on which are situated the principal stores and coffee-houses. It communicates with two public squares, the *Piazza Grande* and *Borsenplatz*, in the former of which is a fine public fountain, with the column and statue of Charles VI., to whom, and Maria Theresa, Trieste is principally indebted for its importance.

The Cathedral of *San Giusto*, in the old town, is situated on the hill near the castle. It is supposed to occupy the site of a temple of Jupiter. It is in the Byzantine style, and dates back to the fourth century. It contains the tomb of Winkelman the anti-

quary, who was murdered in an inn here by an Italian to whom he had shown a gold medal which had been awarded to him by the government at Vienna. Fouché, minister of police for Napoleon, died here in 1820, and was buried under the terrace before the cathedral.

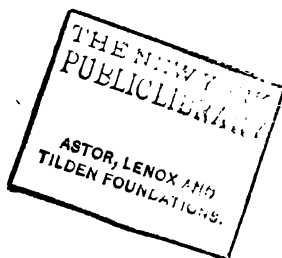
The *Exchange*, standing in the Exchange Place, is a very beautiful building. The Casino club is situated here, to which gentlemen can easily be introduced. The finest church in the city is that situated at the head of the great canal. It contains a magnificent altar, and its organ is considered one of the best on the Continent. The church of the Jesuits is a noble building, and contains some fine paintings. The traveler should by no means neglect to drop in at the *Tergesteum*. It contains the rooms of the *Austrian Lloyd's*, a bazar, concert and ball room, reading-rooms and conversation-rooms, all fitted up in the most magnificent style. The *Piazzetta de Ricardo* received its name from its having been the place where Richard Cœur de Lion was confined on his return from the Holy Land.

The population of Trieste is very Oriental in its appearance, derived as it is from all the commercial nations of the Mediterranean—Greeks, Italians, Jews, Armenians, Germans, and Americans.

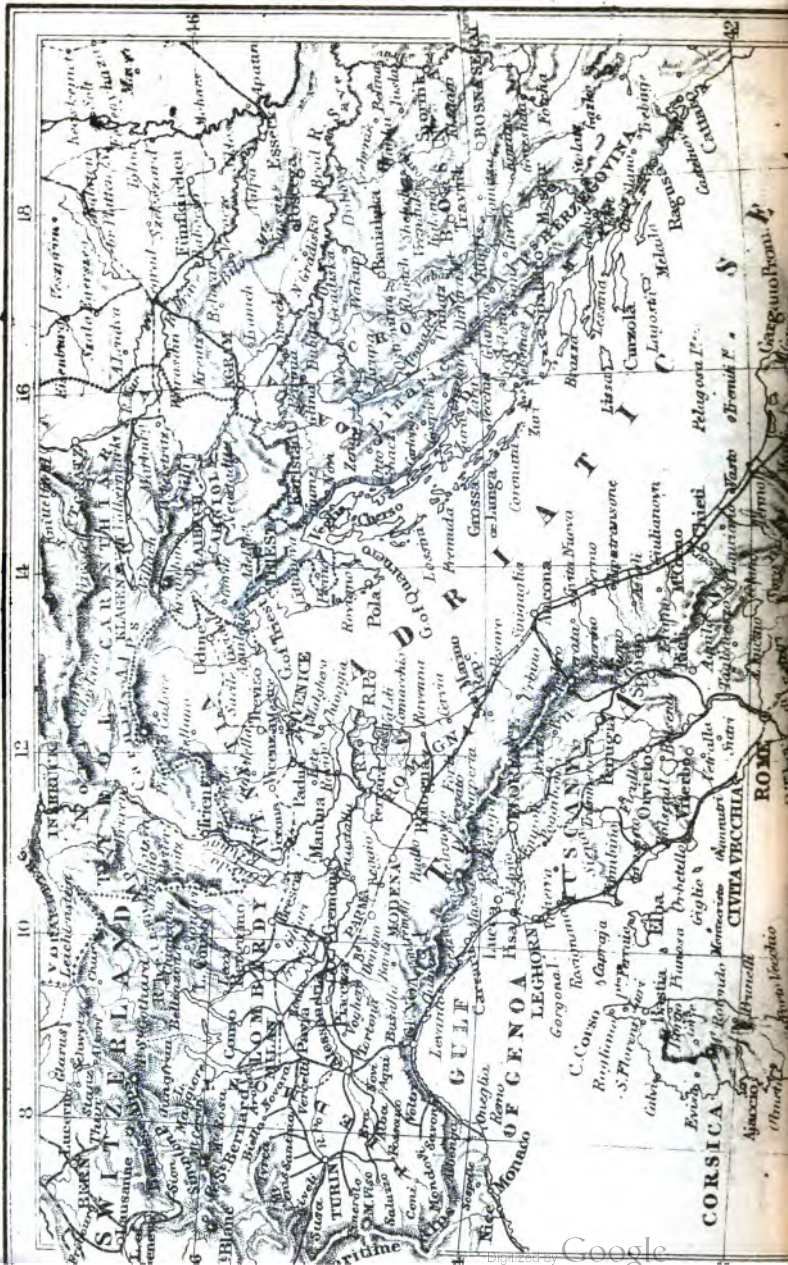
The *Austrian Lloyd's* are a very numerous line of steamers running to all parts of the Mediterranean, starting daily, weekly, and semi-weekly. Boats leave every other day for Venice. Fare \$4. They leave every Saturday for Constantinople; once a week for Alexandria; every Saturday to the Danube; every alternate Friday to Syria, by Rhodes and Cyprus, to Beirut and Jaffa; thrice a week to Dalmatia and Croatia; thrice a week to Istria; and once a week to the Ionian Islands and Greece. For particulars of days of sailing, see advertisement. We should advise going by steamer to Vienna, instead of by rail, in order to see the city by sunrise.

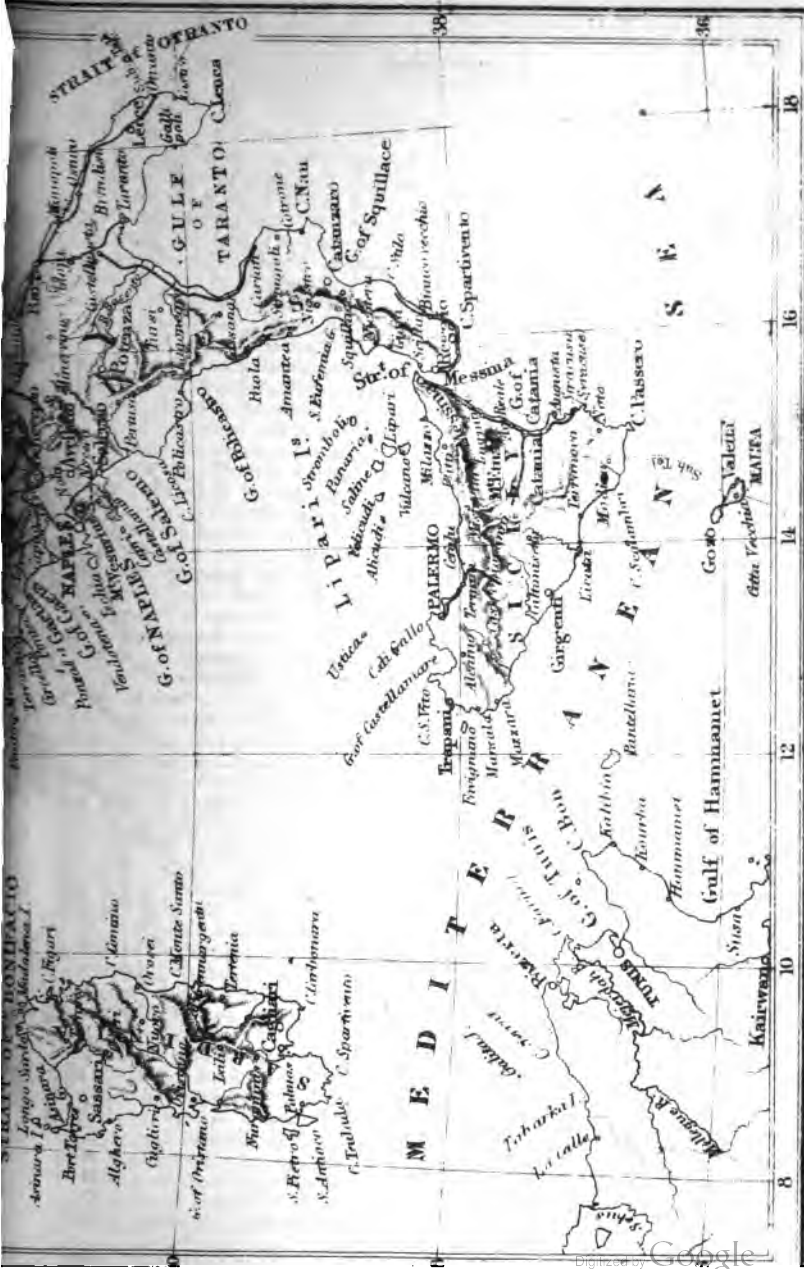
A visit should be made to the castle of Miramar, the former summer residence of the ill-starred Emperor Maximilian.

Should travelers wish to go direct to Venice from Vienna by rail, they must change cars at Nebresina, a distance of 12 miles from Trieste.



# ITALY.







# ITALY.

VENETIA.

[ITALY.]

VENETIA.

"THE celebrated name of Venice, or *Venetia*, was formerly diffused over a large and fertile province of Italy. It was divided into two parts, *first* and *second*, of which the first applied to the main land, and the second to the islands and lagoons. In the first, before the irruption of the barbarians, 50 Venetian cities flourished in peace and prosperity. *Aquileia* was placed in the most conspicuous station; but the ancient dignity of *Padua* was supported by agriculture and manufactures. The second part, placed in the midst of canals at the mouth of several rivers, was occupied in fisheries, salt-works, and commerce."

Venetia was formerly a celebrated republic of Italy; it is now a province of United Italy. The republic was formed soon after the building of the city in the fourth century. The government was at first democratic, but in 1247 became an aristocracy; none could afterward have any share in it but the nobles: the Doge was the chief executive officer, and was elected by a plurality of votes by means of gold and silver balls. In 1797 the city of Venice was taken by the French, who instituted a provisional democratic government; but soon after, by the treaty of Campo Formio, the city and territory lying to the north and west of the River Adige was ceded to Austria as a duchy, and also as an equivalent for the dominions lost by the Austrians in the Netherlands. The remainder of the Venetian territory was annexed by the French to the Cisalpine Republic. In 1805, by the treaty of Presburg, the whole Venetian territory was annexed to the kingdom of Italy. It was once one of the most powerful maritime and commercial states in Europe. For this it was indebted, at first, to the monopoly of the commerce of India, the products of that country being conveyed during the Middle Ages up the Gulf of Persia, the Euphrates, and the Tigris, as far as Bagdad, thence by land across the desert to Palmyra, and thence to the Mediterranean ports. Afterward the supplying of the Crusaders on their way to Palestine with provisions and military stores was an additional source of opulence and power.

All this declined after the discovery of the passage to India by the Cape of Good Hope in 1486 by the Portuguese.

"The Lombardo-Venetian kingdom was one of the most valuable possessions under the Austrian sceptre. The northern part of this territory is mountainous, the south flat, forming the plain of Lombardy. The whole country abounds with rivers, all of which have a southerly course except the Po, and all contribute their waters to the Adriatic. At the foot of the Alpine chains, in the north of Lombardy, are the lakes of Garda, Como, Maggiore, Lugano, Iseo, etc. The shores of the Adriatic are lined with extensive lagoons, in the midst of which is Venice." The climate, except in the vicinity of Mantua and near the Adriatic, is considered healthy. The thermometer keeps higher in summer, and, as a general thing, sinks lower in winter in Lombardy than in England; and more rain falls here than in any other portion of the Austrian dominions. In Venice the annual amount is estimated at 84 inches, and in Lombardy at 45 inches: the rains are heavier in the autumn and winter than at any other season. The spring is considered the most delightful time to visit this country: cloudless skies and a genial climate of course add much to the pleasure.

Large sums of money are spent in keeping up public education. A larger portion of the population is educated in the Lombardo-Venetian kingdom than in almost any other of the Austrian provinces. The government of Austria in Italy is undoubtedly a cold, repulsive, and jealous despotism; but it is not oppressive, and, in point of military government, it is not as rigid as the French. "The greater portion of this part of Italy, after the fall of the Western empire, was successively possessed by the Heruli, Ostrogoths, Greeks, and Lombards: the latter held it from 568 till 774, when Charlemagne annexed it to the empire of the Franks, to which it remained attached till 888. From that period, except the territory of the Venetians, it generally belonged to the German emperors till the establishment of the republic of Milan in 1150. This republic, in 1558,

came into the possession of Charles V. Venice and its territory, which had existed as an aristocratic republic from the 7th century to 1797, was confirmed to Austria by the treaty of Vienna, 1815, of which it remained a portion till 1866, when it was ceded to United Italy through Napoleon III.

### VENICE.

A famous maritime city of United Italy, formerly the capital of the republic of the same name. Population 118,172. The principal hotels: *H. Royal Danieli*, on the Grand Canal, which has recently been much enlarged, is admirably fitted up, and has the reputation of being one of the best hotels in Europe; table d'hôte, reading, smoking, reception, and conversation rooms. The cooking is admirable. At the arrival of each train the proprietors have a commissioner present who speaks all languages. *Grand H. Victoria*, kept by Robert Etzenberger, one of the largest and finest hotels in Venice, near the square of St. Mark's. It contains 180 bedrooms and private sitting-rooms; reading-room, smoking and billiard rooms, baths; service on the Swiss system; arrangements made *en pension*. *Beau Rivage*, also a first-class house, situated in one of the finest positions in Venice, admirably managed by M. Genovesi; terms moderate.

The city of Venice, formerly called the "Queen of the Adriatic," is unrivaled as to beauty and situation. It stands on a bay near the Gulf of Venice. In this gulf, or Adriatic Sea, the ceremony of espousing the Adriatic took place annually on Ascension Day. It was performed by the Doge, accompanied by all the nobility and ambassadors in gondolas, dropping into the sea a ring from his Bucentaur or state barge. This ceremony was omitted for the first time in many centuries in 1797.

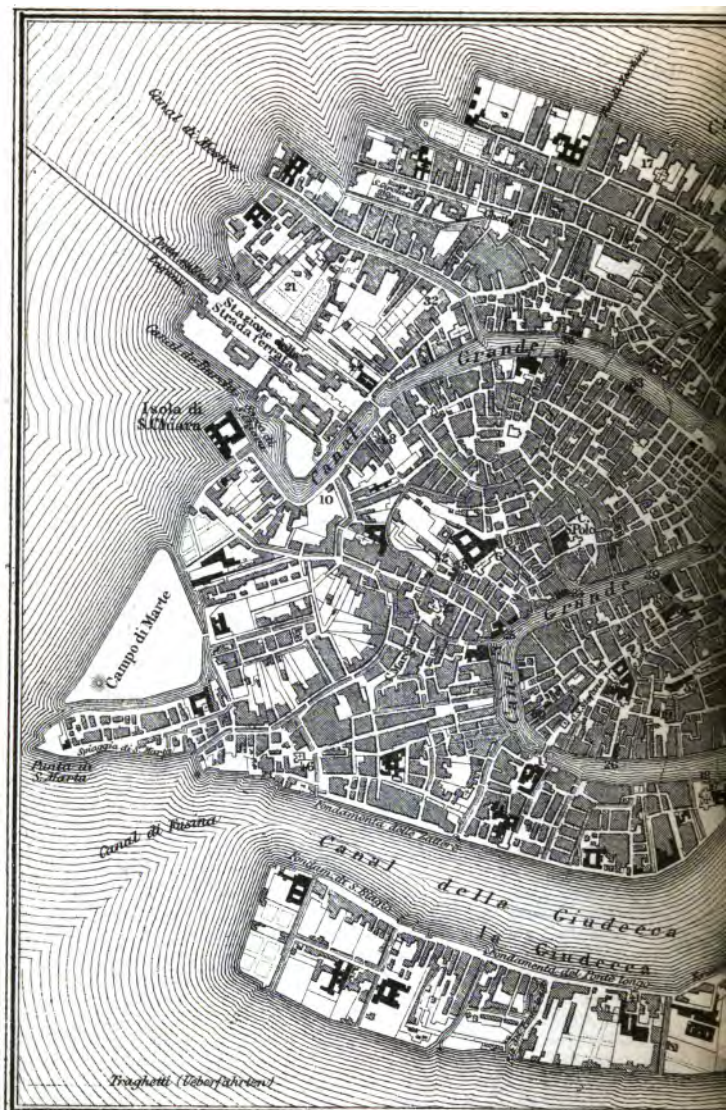
Venice is situated upon 72 islands. Its peculiar formation renders it singularly attractive. The islands upon which the city is built lie in the midst of extensive lagoons, which surround it on all sides. The access to the city is very difficult, a great portion of the lagoon on

which it is situated being dry at low water. Merchant vessels usually moor off the ducal palace; sometimes, however, they come into the Grand Canal, which intersects the city. In consequence of the chain of long narrow islands, which bound the lagoon on the side next the sea, being in part broken away, the republic during the last century was obliged to construct a mole several miles in length, to protect the city and port from storms and the swells of the Adriatic. This vast work is admired for its extent and solidity. It is formed of blocks of Istrian marble, and connects various little islands and towns. The principal from the sea to the lagoon is at Malamacco,  $1\frac{1}{2}$  leagues from the city. There is a bar outside of Malamacco, on which there is not more than 10 feet of water at spring tides. On arriving at the bar, ships are conducted across it and into ports by pilots, whose services must be availed of.

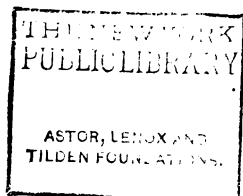
The *Grand Canal*, which takes a serpentine course through the city, is intersected by 146 smaller canals, over which there are 306 bridges, which, being very steep, and intended only for foot-passengers, are cut into steps on either side. These canals, crossed by bridges, form the water-streets of Venice, the greater part of the intercourse of the city being carried on by means of gondolas. The gondola supplies the place of coaches, as carriage and even horseback riding is wholly out of the question here, the streets being so very narrow, not usually over 4 or 5 feet in width, with the exception of the *Merceria*, which is from 12 to 20 feet across, in the centre of the city, which is lined on either side with handsome stores. The gondola is therefore the mode of conveyance; it cuts its way so rapidly through the water that in a short time you may be able to visit every part of the city. They are long, narrow, light vessels, painted black, according to an ancient law, containing in the centre a cabin nicely fitted up with glass windows, blinds, cushions, etc.; those belonging to private families are much more richly decorated. One gondolier is generally considered sufficient, and the price is then four lire per day, but double that fare for two rowers. The most pleasant and healthy portion of Venice is in the vicinity of the Grand Canal, which is











broad and deep, on either side of which are magnificent palaces and churches. This canal, which varies from 100 to 180 feet in width, is crossed by the principal bridge of the city, the famous *Rialto*, which was built of marble by Antonio da Ponte in 1591, and, like other bridges of Venice, has stairs, by which people ascend on one side and descend on the other. The view from this bridge is remarkably fine; the beauties of Grecian architecture meet the eye of the stranger on whichever side he feels disposed to turn. It is 89 feet in the span, and is divided into three parts, a narrow street running through the centre, with shops on either side, and two still narrower between the shops and balustrade. Its appearance is heavy, and by no means merits the great fame and attention which it has excited.

The *manufactures* of Venice are much more various than many persons suppose. The *Glass-works*, situated on the island of Murano, employing about 400 hands (including females, who are engaged in arranging beads), produces magnificent mirrors, artificial pearls, colored beads, etc. Gold chains, and every variety of jewelry, is also produced extensively, together with gold and silver materials, velvets, silks, laces, and other valuable goods. Printing is very extensively carried on here; the fame which Venice early acquired in this respect is familiar to every scholar, and the classics that issued from the *Aldine presses* are still admired for their correctness and beauty. Ship-building is carried on to some extent both here and at Chiozza. The first-steam-engine seen in Venice was set up for a sugar-refinery in 1836. The Venetians, in the 15th century, attempted new arts at a time when they were unknown in other parts of Europe. They also attended to the extension and improvement of navigation.

The policy of government was fatal to the progressive advancement of manufactures, although favorable to their introduction, the severest penalties being inflicted upon the importers of foreign domestic commodities into the territory. There was nothing to fear from foreign competition, and consequently nothing to stimulate invention or discovery. The Venetian government was so jealous of foreigners that they issued the severest laws, and also

enforced them with respect to their own workmen. "If any workman carry his art to a foreign country, to the prejudice of the republic, he shall be ordered to return; if he do not obey, his nearest relatives shall be imprisoned, that his regard for them may induce him to return, which if he does, he shall be forgiven, and employment again provided for him; and, in despite of the imprisonment of his relatives, he perseveres in his absence, an *'emissary shall be employed to dispatch him'*;" and, after his death, his relatives shall be set free."

In consequence of having no competition to encourage them, the manufacturers of Venice during the last century were more remarkable for their perfection than the extent to which they were carried. In 1880 Venice was made a free port, and most of the articles for the use of the citizens are admitted free of duty. She also carries on a considerable trade with different parts of Greece. Previous to 1830, Trieste was encouraged, in point of trade, in preference to Venice, and still continues in the ascendancy. By far the greater portion of the import and export trade of the city is carried on through Trieste by coasting vessels that are every day passing between the two cities. Many of the inhabitants of Venice get their living by fishing in the lagoon and the contiguous portion of the Adriatic. Independent of the fishing-boats, there are about 30,000 tons of shipping, of which a large proportion is engaged in the coasting trade.

Venice was the earliest, and, for a long time, the most extensive commercial city in modern Europe. Her origin dates from the invasion of Italy by Attila in 452. Many of the inhabitants of Aquileia and the adjoining territory were compelled to fly from the ravages of the barbarians to the cluster of small islands on which the city is built, opposite the mouth of the Brenta. They were then compelled to cultivate commerce and its subsidiary arts as a means of subsistence. In the 15th century Venice was considered by far the richest and most magnificent city of Europe, with the single exception of Rome; and those who visited her were impressed with still higher notions of her grandeur, on account of her singular situation in the midst of the sea. It has been represented as a delight-

ful place to reside in. At first, no doubt the novelty gratifies and pleases, but it is too monotonous to be a favorite residence for any length of time. The streets being very narrow, the knowledge that you are dependent upon boats to carry you about, and the want of rural beauty, makes one weary of the scene. The saltiness of the water and the changes of tide make it more endurable than it otherwise would be. If the water was fresh it would be uninhabitable. There were formerly no springs or wells, and the inhabitants were compelled to use the water collected in cisterns from the tops of the houses; but in 1847 artesian wells were constructed, which afford an abundant and more agreeable supply. The Venetians are improving their taste for the cultivation of fruit, flowers, etc. Very extensive gardens, constructed by the French, excite much admiration, from the peculiar manner in which they are formed; the serpentine walks, fine trees, shrubbery, different views of the islands and lagoons, make this an agreeable and interesting promenade.

The houses occupied by the upper classes are from three to four stories high, generally built square, and have two entrances, one on the Grand Canal and the other on the street. Some of the finest palaces are built of marble; the rooms occupied by the family are frequently small and badly ventilated, in consequence of setting apart the most desirable portions for the exhibition of statuary, paintings, and other works of art. Venice is a very reasonable place to reside in: rents are low, and living uncommonly cheap; society is pleasing and unrestrained, and foreigners are well received, and are usually much pleased. The manners and morals of the Venetians have been very much misconstrued and exaggerated, and what was merely holiday amusement was deemed by some to be corruption of morals.

*Piazza San Marco* is of an oblong form, 600 feet by 300: it is the only open space of any magnitude, and, with the piazzetta leading to it, forms the state entrance to Venice from the sea. On one side is the old palace of the doges, on the other the mint and library of St. Mark: the architecture is regular, fresh, and modern, and forms a striking contrast to that of its neighbors. Two magnificent granite col-

umns, each of a single block, one bearing the statue of St. Theodore, protector of the republic, and the other crowned with the winged lion of St. Mark, stand on the fourth side of the piazzetta, on the seashore. Public executions formerly took place between these two columns. On two of its sides are regular buildings with arcades; on the north is the long row of buildings called the *Procuratie Vecchia*, on the south the *Procuratie Nuove* and *Libreria Vecchia*. The Piazza and neighboring buildings are frequented daily at the hour of two, simultaneous with the striking of the great clock of the Torre dell Orologio, by a large flock of pigeons, which is fed at that place at the expense of government (so it is said by some authors); and, although government receives the credit of it, yet, as the story runs, they are fed and cared for by the liberality of an old lady, widowed and childless, who left a large amount to be expended for this purpose, she having been much interested in their welfare during her life.

The church of *St. Geminiano* was formerly situated on the west side of the piazzetta, but its place is now occupied by the staircase of the imperial palace. The *Cathedral of St. Mark*, the *Orologia*, and *Campanile* stand on the opposite end: there are three high poles in front of the Cathedral, from which were formerly displayed the flags of Morea, Crete, and Cyprus, of which the republic was mistress about the middle of the 15th century, when Mohammed II., the Turkish sultan, entered Constantinople and placed himself on the throne of Constantine and Justinian. The square, being the only open place of any size in Venice, is a celebrated promenade, and is the scene of masquerades and festivals.

The number of fine private residences is quite large, mostly built on heavy piles or massive structure; they are, however, with the exception of those built by Palladio, Sansovino, Scamozzi, and a few other eminent architects, devoid of good taste, and are more remarkable for their gorgeous style and great display: they are generally a mixture of Eastern, Roman, and Gothic architecture. Many of the ancient mansions have been pulled down, and the rest mostly deserted. The singularity of style in many of the buildings is peculiarly attractive.



*Church of San Marco*, converted into a cathedral in 1807, previous to which time it was the Ducal Chapel, founded by the Doge Giustiniani Partecipazio in the year 829. In consequence of his death it was left unfinished; his heirs, however, finished it, and it was destroyed by the conflagration of 976. In 977 the present edifice was founded by Pietro Orseolo I., the successor of Candiano, whose life and reign terminated at the time of the conflagration. It was not completed, however, until the reign of Domenico Contarini, 1043. In 1071 the Doge Domenico Salvo added many precious ornaments, and mosaics in particular. It was designed by architects from Constantinople, and is a mixture of Grecian and Roman architecture. The nave is 243 feet in length, the transept 200; the centre dome is 92 feet in height, and the other four 81 feet each. It is built in the form of a Greek cross: width of the front is 171 feet, height 73. Nearly 600 pillars support the decorations inside and outside of this building; they were brought from Greece, and are of marble: it seems a large number to be crowded into so small a space. The finishings are in the Italian Gothic style of the 15th century, but are not light and graceful; the scarcity of windows gives the building a gloomy appearance. In the lower part of the front are five arched doorways, each adorned with a double row of little columns; over these arches in the gallery of marble are the famous Bronze Horses of Chian origin, carried to Constantinople by Theodosius, from whence they were removed by the Venetians in 1206, when they plundered the capital of the Eastern empire; they crowned the triumphal arch in the Place du Carrousel, in Paris, from 1797 to 1816, at which time they were restored. In the outer walls are inserted tablets of ancient sculpture of different nations and ages; one on the north side represents Proserpine in a chariot drawn by two dragons, and holding in either hand a torch. In the corner near the Ducal Palace, attractive from their color and position, is a group of four full-length figures in red porphyry, the origin of which is not exactly known. Five large mosaics are placed over the doorways: the first on the right is a design by Pietro Vecchio, executed in 1650; the subject represented is the body of St.

Mark being removed from the tomb at Alexandria. The Last Judgment occupies the next place; a design, dated 1728, representing the Venetian magistrates venerating the body of St. Mark. The last, and probably the most ancient of these mosaics, represents the church of St. Mark. Above these are four other mosaics, the subjects of which are the Taking down from the Cross, Descent into Hades, the Resurrection, and the Ascension. By the central portal as you enter the vestibule is a small piece of reddish marble, indicating the spot where Pope Alexander III. and the Emperor Frederick Barbarossa were, through the interposition of the Venetian republic, reconciled on the 28d of July, 1177. The vaulting, and many portions of the wall, are covered with rich marbles and mosaics; the columns are of verd-antique and porphyry; the pavement is composed of small pieces of white and colored marble, agate, jasper, etc., and is beautifully arranged. Over the centre door of the church is a mosaic representing St. Mark in pontifical robes, executed by the brothers Zuccati in 1545; the Crucifixion opposite by the same; they also executed the Eight Prophets, the Four Evangelists, the Resurrection of Lazarus, and the Annunciation. The magnificent tomb of Cardinal Zeno, from the design of Alessandro Leopardi, is situated in the *Zeno Chapel*, on the right of the vestibule. In the north corridor is the ancient bas-relief of Christ surrendered by the twelve apostles, and the monument of the Doge Marino Morosini. The walls of the interior are of precious marble. A mosaic of the Virgin of St. Mark is over the central door; by the door, on the right, the basin for holy-water is placed, composed of porphyry, supported by a Greek altar. Farther on to the right is situated the *Baptistery*, executed in the 14th century; the granite slab upon which our Savior is supposed to have stood when he preached to the inhabitants of Tyre, brought from that city in 1126, forms the altar table. The monument of the last doge, Andrea Dandolo, who died in 1554, and was interred in St. Mark's, stands against the wall; the Gothic tomb was erected to the Doge Soranza. *Chapel of the Holy Cross* by the north transept; one of the columns which support it is of a rare specimen of black and white granite.

*Chapel of the Madonna di Mascoti*, at the end of the north transept, contains the statues of the Madonna, St. Mark, and marble altar from the design of Nicola Pisano; it also contains the History of the Virgin in mosaics. Parted from the nave by a rich screen, after the Greek fashion, is the choir, which, with its divisions, rise in triple ascent; fourteen statues, executed by Jacobello and Pietro Paolo dalle Massenze in 1392, surmount it; statue of Christ in silver is placed over the centre. In the presbytery is the high altar, supported by four columns, with Latin inscriptions, and covered with sculpture; the events of Gospel history, from the Marriage of St. Anna to the Ascension, are inscribed upon the columns. Eight bronze statues of the four Doctors, by Sansovino, and the four Evangelists, stand at the sides of the altar. One of the most attractive features is the Pala d'Oro, a remarkable specimen of Byzantine art, the finest that now exists, made at Constantinople in 977, under the direction of Do re Pietro Orseolo. The Doge Ordellofo Faliero had it repaired in 1106; it was repaired again in 1280 by Pietro Zani, and in 1544 by Andrea Dandolo.

The *Sacristy*, entered by a door at the side of the altar; Sansovino was employed twenty years on this same door. The roof is covered with rich mosaics, the principal of which are St. Theodore and St. George. From the south transept opens a door into the *Treasury of St. Mark*; it is kept locked, and, unless by particular permission, can only be seen on Fridays at noon. It contains many precious relics, rich jewelry, and a piece of our Savior's dress.

*Torre dell' Orologio*, or Clock-tower, situated on the right as you leave St. Mark, was designed by Pietro Lombardo in 1494. The two upper stories are decorated with the Virgin in gilt bronze, and the Lion of St. Mark. It was struck by lightning in 1750, and restored in 1755 by Ferracina of Bassano. The entrance to the *Merceria*, where the principal shops are, and the most trade carried on, passes beneath this clock-tower. Beyond the tower, forming nearly the whole of the Piazza of St. Mark, stands, upon 51 arches, the *Procuratie Vecchie*, which was intended for the residence of the procurators of St. Mark, who were among the most important personages of

the republic. It was erected by Bartolomeo Buona da Bergamo in 1516. The procurators were honest and good managers. From this body the Doge was generally elected. The office was for life; and on the decline of the republic many of the offices were sold to benefit the state. The old nobility paid 30,000 ducats, and the new 100,000. In consequence of the increase of numbers, the *Procuratie Nuove* was erected; it is now the *Royal Palace*, and is a rich line of buildings, fronted after the Grecian style. At the time the addition was made to the palace the Church of San Geminiano was entirely destroyed. This was one of Sansovino's best works, and was likewise his burial-place.

*Libreria Vecchie* occupies the west side of the Piazzetta, and is united to the building of the Piazza. It contains a great many valuable books, among which are a fine copy of Sophocles, Iliad complete, a great part of Odyssey, and a MS. of Homer, and nearly all the works of Cicero. The library was increased to a great extent by the presentation of valuable works from Cardinal Grimani, Cardinal Bessarion, and others. In 1811, 120,000 volumes and 10,000 MSS. were transferred to the fine saloon in the ducal palace from the *Libreria Vecchie*.

*Library of St. Mark*, a magnificent structure of Ionic and Doric architecture. On the ground floor is a portico consisting of 20 arcades, decorated with columns; in the interior are arches, many of which are used for shops. The ornaments in the hall which contains the books are in stucco, and there are also some fine paintings.

The *Mint* is situated on the Molo and attached to the library; it also is of the Doric and Ionic order, and was built in 1536 by Sansovino. The gold coin of the republic, the zecchino, derived its name from this establishment. Titian's Madonna in fresco, the figure of Apollo, and portraits by Tintoretto, adorn the different rooms.

The square piers of *St. John of Acre*, covered with Latin inscriptions dated as far back as the 7th century, are situated at the opposite end of the Piazzetta; also a column of red porphyry, from which the republican laws were promulgated, called the *Pietro del Bando*.

The *Campanile*, or bell-tower, near the Piazzetta and Piazza, is 320 feet high, and



was commenced in 908; the belfry was built in 1509. At particular times the bell is struck by the watchman, who resides in it. The whole tower is surmounted by a high pyramid—view magnificent. The *Loggia* around the base of the tower is ornamented by statues of Mercury, Pallas, Apollo, and Peace; was built in 1541. Beneath the bronze statues are two bas-reliefs, Leander assisted by Tethys, and the Fall of Helle from the Ram of Phryxus.

*Palazzo Ducale*, or *Doge's Palace*, east of the *Piazzetta*. It is open to visitors every day, including Sundays, from 9 until 4. The first palace erected on this spot was in the 9th century, but the present edifice was built by the Doge Marino Faliero in the 14th. There are eight gates by which it is entered, the principal leading into the *Cortile*, around which are two stories of arcades. A double row of arches support an immense wall of brick-work, in which are a few windows. The unity of design and grandeur of dimensions give an imposing effect to the structure, although many defects are visible.

*Giant's Staircase*, a noble flight of steps erected by A. Rizzo in 1482, leads up from the *Cortile* to the *Arcade*, where, under the republic, the lion's mouth gaped to receive communications of plots against the state. It derives its name from the statues of Mars and Neptune which stand on either side of the staircase at the top. The arches and steps are exquisitely inlaid with marble. The doges were crowned at the head of these stairs. The statues of Adam and Eve are considered magnificent specimens of the Veneto-Lombard school. Busts of celebrated Venetians, such as Tintoretto, Lazzaro Moro, Enrico Dandolo, Marco Polo, etc., are placed round the upper colonnade. In the court-yard are two bronze openings of wells, one executed in 1559, the other in 1566. Left of the *Giant's Staircase*, a façade of two stories forms a side of the *Corte di Senatori*; opposite the top of the staircase is an inscription commemorating the visit of Henry III. of France to Venice in 1578; on the left of the *Corridor Loggia*, by which three sides of the court are surrounded, is the *Scala d'Oro*, or great staircase. The *Stanze degli Avvocatori*, just beyond the staircase, is where was preserved in former times the roll of Venetian aristocracy. A sec-

ond flight of stairs farther on leads to the library; through the door on the left, after ascending the stairs, you pass into the suite of rooms on the *Molo* and *Piazzetta*: the first room, or antechamber, is filled with books; from this you enter into the reading-room, which contains 10,000 choice MSS. and many fine miniatures. It contains also the first book printed in Venice, in 1469, *Cicero ad familiars*; the will of Marco Polo, 1378; and many other rare curiosities. The door opposite the anteroom leads into the *Sala del Maggior Consiglio*; the hall, 176 ft. long, 85 ft. broad, and 52 ft. high, is very magnificent. It was painted by Tintoretto, Paul Veronese, Titian, and Bellini. After its completion in 1334, that and the adjoining one, *Dello Scrutinio*, were destroyed by fire in 1577. It is now the *Bibliotheca di San Marco*, and is open from nine until four every day (except certain feast-days), including Sundays. The paintings which adorn this hall of the Great Council are among the earliest and largest specimens of oil-paintings on canvas.

At the east end of this hall is the impressive and magnificent painting of Paradise. It is immensely large, 84 feet in width and 83½ feet in height, painted by Tintoretto; also the *Embassadors meeting Frederick II. at Pavia*, praying to him for restoration of peace to Italy and the Church; the second Conquest of Constantinople by the Crusaders and Venetians in 1204; the great naval battle which took place in Istria at the time the imperial fleet was defeated, and Otho, the emperor's son, taken prisoner; Pope Alexander III. discovered secreted in the Convent of La Carita, when escaping from Frederick II. in 1177; the Pope presenting the lighted taper to the Doge; the Doge departing from Venice, and is receiving the blessing of the Pope; the Emperor submitting to the Pope; Alexis Comnenus, son of the dethroned Emperor of Constantinople, imploring the Venetians to aid him in his father's behalf; the return of the Doge Contarini, after the victory gained over the Genoese at Chioggia in 1378 by the Venetians; Paul Veronese's painting of Venice amid the clouds crowned with glory, near the great picture of Paradise; an oblong painting by Tintoretto, divided into two parts: in the upper portion Venice is rep-

resented among the deities; below is the Doge da Ponte and senators receiving from the cities the deputation who wish to tender allegiance to the republic; the celebrated frieze of portraits of the 72 doges around the hall, commencing from the year 809, with the space which should have been occupied by Marino Faliero covered by the black veil, and on it the well-known inscription: these were mostly painted by Tintoretto.

*Sala della Scrutinio*, connected with the hall by a corridor: the 41 nobles were elected formerly in this hall, and they nominated the Doge. The large painting, which is situated opposite to the entrance, represents a triumphal arch erected to Francesco Morosini, surnamed *Il Peloponessico*, in 1694; opposite to this arch is one of Palma Giovane's finest works, the *Last Judgment*. The portrait of the last doge, Ludovico Manini, has been placed in this apartment, in which the frieze was continued and concluded. In the middle of the ceiling is a historical painting representing the capture of Padua from the Carraras in 1405. Returning to the spot from which we entered the library is a door on the left which opens into the *Archaeological Museum*: the first room contains many ancient marbles, such as Esculapius at the baths of Abano, etc. Next to this hall is the *Camera degli Scarlatti*, where were kept the scarlet robes of the *Maggior Consiglio*: the chimney-piece, which was executed in 1490 for Doge Barberigo, is very attractive. The Doge Loredano, at the Virgin's feet, is placed over the door.

*Sala dello Scudo*, deriving its name from the Doge's coat of arms being placed here at the time of the election: maps drawn by the great geographer Ramusio, in the 16th century, are placed upon the walls; the *Mappe Monde* of *Frate Mauro*, a monk of the convent of St. Michael, is now among the collection: it was composed for Alphonso V., king of Portugal. Another curiosity is the Turkish map, in the form of a heart, by Hadji Mahomed in 1559; also the block which it was struck from, captured by the Venetians in a galley in which it was found. At the entrance of the *Sala della Bussola*, the anteroom of the Council of Ten, is the *Lion's Mouth*, celebrated for being the receptacle of the "secret denunciations."

The *Chapel*, which was merely used as a private oratory, is noted for little besides the altar and a Madonna and Child: the only fresco painting remaining in Venice is by Titian, and placed in the stairway of this chapel. *Sala del Collegio*, in which foreign ambassadors were received by the Doge and his privy council. *Ante Collegio*, containing four of Tintoretto's best paintings—the Forge of Vulcan, Mercury and the Graces, Ariadne crowned by Venus, Pallas driving away Mars.

*Sotto Piombi*, formerly used as prisons, in which Jacopa Casanova was confined in 1775. Gloomy and intricate passages lead you to the Pozzi, or dark cells, a description of which is given in the notes to the fourth canto of *Childe Harold*. The canal called the *Rio del Palazzo* separates the ducal palace from the public prisons, which were built in 1587, by Antonio da Ponte: more than 400 prisoners can be accommodated in these buildings.

*Ponte de' Sospiri*, or "Bridge of Sighs," immortalized by Byron in the fourth canto of *Childe Harold*:

"I stood in Venice, on the Bridge of Sighs;  
A palace and a prison on each hand:  
I saw from out the waves her structures rise,  
As from the stroke of the enchanter's wand:  
A thousand years their cloudy wings expand  
Around me, and a dying glory smiles  
O'er the far times, when many a subject land  
Look'd to the winged lion's marble piles,  
Where Venice sat in state, throned on her hundred isles."

Criminals were conveyed across this bridge to hear their sentence, and from there led to their execution; from this it derives its melancholy but appropriate name.

The fifth bridge which crosses the canal conducts you to the *Arsenal*. It opens upon the port near to St. Mark's, and occupies an island nearly three miles in circumference; it is defended by lofty walls. In front of the entrance, which is guarded by two towers, are four lions brought from the Piræus—the winged lion still frowns defiance over the gateway. Among the many fine establishments belonging to the Arsenal is the Rope-house, 1000 feet in length. Placed in the Armory is a beautiful monument representing Fame crowning the Venetian admiral Angelo Emo, by Canova. The Armory contains many curiosities, such as helmets and shields belonging to Venetian soldiers in the ancient times; cross-bows, quivers full of arrows; the com-

plete suit of Henry IV. of France; spring-pistols, etc.; also a model of the Bucentaur used at the espousals of the Adriatic. The *Dogana del Mare*, located on the point of land which divides the Grand Canal from the Giudecca.

Among the palaces in Venice, many are very attractive. *Palazzo Foscari*, erected at the latter part of the 15th century, by the same architect as the Doge's palace. Francis I. was lodged here in 1574. The history of the Doge Foscari and his son must be familiar to every one; the language of Byron beautifully expresses the feeling of the son while gazing upon the land of his birth from his prison window:

"My beautiful, my own,  
My only Venice—*this is breath!* Thy breeze,  
Thine Adrian sea-breeze, how it fans my face!  
The very winds feel native to my veins,  
And cool them into calmness! how unlike  
The hot gales of the horrid Cyciades,  
Which howl'd about my Candiotte dungeon, and  
Made my heart sick."

*Palazzo Pisani a S. Polo*, in Arabesque Gothic style, built early in the 15th century. The celebrated "Family of Darius," purchased for £14,000, was in this palace; the group of Icarus and Dædalus, by Canova, the execution of which so rapidly raised his reputation, is still here. The naval commander, *Vittorio Pisani*, died in 1380, after saving the republic from great peril by his skill and bravery. *Palazzo Grimani*, now the post-office. In the Grimani family were two doges, Antonio and Marino. In 1595, at the time of the election of the latter, his duchess was inaugurated in splendid style, according to the Venetian custom; she was clothed in gold cloth, wore a gold crown, and was brought to the Piazza of San Marco in a bucentaur, where she was saluted with peals of artillery and martial music. She was presented with the golden rose, blessed by the pontiff every year, by Clement VIII.; it was afterward taken from her by order of the senate, and placed in the treasury of St. Mark. *Palazzo Manfrini* formerly contained, with the exception of the Academy, the finest collection of paintings in Venice; the best of them were sold in 1856. One of its gems is now in possession of F. P. James, Esq., N.York. *Palazzo Moro*, on the Campo del Carmine, the supposed residence of Cristoforo Moro, the Othello of Shakspeare. The house formerly occupied by

Shylock has been converted into a government pawnbroker's establishment. *Palazzo Grimani a S. Maria Formosa* is remarkable for containing the colossal statue of Agrippa, which was formerly in the Pantheon at Rome.

One of the most remarkable palaces of the 15th century, adorned in the Eastern style, is the *Casa d'Oro*, now occupied by Mdlle. Taglioni. *Palazzo dei Polo*: here resided the celebrated traveler of the 13th century, *Marco Polo*: he was taken prisoner at Curzola by the Genoese, and died here in 1323. *Tintoretto's* house was situated on the quay of the Campo dei Mori, and *Titian's* opposite the island of Murano, at a place called Berigrande.

#### CHURCHES.

*Santa Maria Gloriosa de' Frari*, designed by Nicolo Pisano in 1258. As we enter to the right is the monument of Titian, raised at the personal expense of the Emperor of Austria. Charles V. intended to have erected a tomb over the remains of this great painter, but it was left to the Emperor Ferdinand I. to carry out the idea. The monument was first exhibited in 1853. There is a massive basement, on which rises a canopy decorated in the Corinthian style, under which is a statue of the painter seated, and crowned with laurel; there are small statues on either side, and on the basement four others—one bearing the inscription "*Titiano Monumentum erectum sit Ferdinandus I., 1839.*" Immediately opposite to this is the monument erected in 1827 to Canova; the design is a duplicate of one executed by himself for the Archduchess Christina at Vienna: its beauty is only rivaled by the original design. The most conspicuous monument in the church is that erected to the memory of the Doge Giovanni Pesaro in 1659. Moors and negroes in black marble, robed in white, support it; the Doge sits in the centre. Over a door of the church, beyond the altar, is a case supposed to have contained the remains of Francisco Carmagnola, executed in 1432 at Venice: it is now believed, however, that his remains were carried to Milan. The tomb of Doge Nicolo Tron, who died in 1472, is composed of six stones, ornamented by 19 full-length figures: it is 70 feet in height and 50 in width. The monument of Benedetto Pesaro, the Vene-

tian general, decorates the door of the sacristy; in the sacristy is a very beautiful painting by Bellini, of the Madonna and three Saints: it also contains the Crucifixion and Burial of the Savior in high relief. Over the Pesaro altar, in the chapel of St. Peter, is a painting by Titian, representing the Virgin seated in a lofty position, surrounded by magnificent architecture, with our Savior in her arms turning to St. Francis: St. Peter with a book; beneath, five members of the Pesaro family are kneeling to the Virgin. It is said for this work Titian received 102 golden ducats.

Church of *Santa Giovanni e Paolo* was commenced in 1246, and completed in 1390. It is 330 ft. long, 140 ft. wide between the transept, 90 ft. in the body, and 120 ft. high: the principal objects of interest are the monuments and paintings. The monument of the Doge Leonardo Loredan was erected to his memory as a tribute of esteem for the merits of one of the most prudent princes of Venice.

One of the finest monuments in Venice is that of the Doge Andrea Vendramin: the style is dignified, and the invention graceful. The statue of the Doge upon his bier would appear to represent him sleeping instead of having passed into "the undiscovered country from whose bourne no traveler returns." The tombs of the General Dionigi Naldo and Nicolo Orsini, count of Pittigliano, both in the service of Venice against the league of Cambray, were erected at the expense of the republic. A marble group representing Vittore Capello receiving the baton from St. Elena. In the north transept, the painting of St. Peter Martyr, by Titian, formerly hung; it was considered one of his best works, but was lately destroyed by fire. There are also several paintings by Tintoretto: the Holy League of 1570, Battle of Lepanto, the Crucifixion. The painting of Mary Magdalene washing the feet of our Savior is very attractive. In front of the church, on the Campo, stands the statue of Bartolomeo Colleoni, designed by Andrew Verrocchio, who it is said died of grief in consequence of the mould being a failure, and his inability therefore to complete the statue.

Church of *Santa Maria della Salute*, the most beautiful in Venice, was erected as a

monument of thanksgiving after the disappearance of the pestilence in 1630, at which time about 60,000 inhabitants died. Many splendid works of art decorate the interior; Titian's celebrated picture of the Descent of the Holy Spirit; also the Evangelists and Doctors of the Church, Titian himself representing the figure of St. Matthew. Tintoretto's Marriage of Cana, and Pandovino's Madonna della Salute, are among the finest specimens. The Oratory contains the tomb of Sansovini, whose remains were interred here after their removal from the church of S. Grimignano, where they had lain for over 250 years. The altar is a magnificent piece of sculpturing: it consists of a representation of the Virgin and Child; St. Mark on one side, and St. Justinian on the other; an allegorical figure of Venice kneeling to an angel who is driving away a figure of the plague. On each side of the altar is a flag and pacha's tails taken from the Turks. There are also two old crutches standing up on the right of the altar: it is related that in 1857 an old woman, *known* to have been lame for years, came a long distance to make her confession in this church, in the midst of which *her lameness departed*, and she went on her way rejoicing. The court-yard of this church is arranged in a very ingenious manner for filtering water. There are a large number of other churches which contain many very interesting objects of interest.

*Accademia delle Belle Arti*, open from 12 to 3 every day. It is located in the building which was formerly the Convent of la Carita. The only portion of the building which is left to represent the great study spent upon it by Palladio is the *Tablino*, or square hall, now used as one of the drawing-schools, formerly the sacristy of the church. In the *Sala dell' Assunta* is the great painting by Titian, wherein he has displayed his greatest talents in coloring, arrangement of drapery, illustration of character, and magnificent attitude, the Assumption of the Virgin; it was purchased from the friars of the church of the Frari, over the altar of which it was formerly placed. It is a powerful effort of this great painter, considered beyond any of his other works.

Titian, or *Tiziano Vicelli*, "was born at Cadore, on the borders of the Friuli, A.D.

1577. He studied with Sebastiano Zuccati, afterward with Gentil Bellini, and finally with Giorgione; he stands at the head of the Venetian school, and is acknowledged the greatest colorist the world has ever seen. His palette was extremely simple; the colors which he used being few in number, and very pure and decided in tint. His mode of painting has never been understood or imitated; he has enchanted the world by his wonderful effects, and made many artists throw down their pencils and palettes in perfect desperation. His figures have an air of superb repose, but in some of his earliest works were not perfectly drawn. He was doubtless the greatest painter that ever lived; was also a fine landscape painter, and was one of the first to make it a separate art. He was one of the most laborious of artists, and continued to paint until his death, which took place in Aretino in 1576." In this saloon are also two other pictures by this celebrated artist, the "Visitation of St. Elizabeth," painted when he was 14, and the *Deposition*, when at the advanced age of 98; the celebrated Assumption was painted in his prime—so we are afforded at the same moment the privilege of beholding his *first, last, and best* work. In the picture of the Presentation in the adjoining room there is a life-size portrait of his mother selling eggs.

The painting of St. Mark staying the Tempest is full of historical interest, and considered one of the best works of Giorgione. A fine picture by Bellini, representing the Canal near San Lorenzo, in which the Cross was dropped, and from which it was recovered. Our Lord visiting the house of Levi is a large picture, and the subject nicely expressed by Paul Veronese. Another highly interesting painting is the Presentation of the Ring to the Doge by the Fisherman.

*Schools*—those of *San Marco* and *San Rocco* are the most important. Tintoretto continued to paint in the latter for 17 years; some of the walls are entirely covered with his paintings. His greatest work is the Crucifixion.

Giacomo Robusti Tintoret was the son of a dyer (tintoretto), from whence he derived his surname, and was born in Venice in 1512. He was a pupil of Titian's, who, fearful of having in him a redoubtable rival, sent him away. He studied then

alone, proposing to himself to unite the design of Michael Angelo with the coloring of his old master. He always succeeded in giving to his figures a life-like movement. His portrait of himself, and his Susanna at the Bath, are in the gallery of the Louvre at Paris. He died in the 82d year of his age, and was buried in the church of the Madonna dell' Orto in 1594.

*Museo Correr*.—This collection of curiosities will be found worthy of a visit.

*Theatres*.—*La Fenice* is the principal. It is a large building, capable of containing 2500 persons. There are several other theatres, but nothing very remarkable, the drama being in a very low state in Venice.

*Charitable institutions* are quite numerous, and do an immense deal of good. There is one house in which 700 poor people are lodged, an orphan institution for 335 children, hospital to accommodate 1000 patients, house of education for 90 girls, a founding hospital, etc.

*The Cemetery* is situated on the island of Murano. The rich and poor, nobles and beggars, are buried here together. The expenses of burial for the poor are defrayed by government. A gondola is used to convey corpses.

The price of a gondola per hour is 1 fr. with one rower, 2 frs. with two rowers. There are upward of 4000 in Venice.

The spirit of enterprise is once more alive in Venice; its progress is noticeable since Italy became united. Prominent among the great undertakings of the day is that of converting the lovely island of Lido into one of the finest watering-places in the world. This historical spot is only ten minutes by gondola from Venice, being the nearest of those long-stretched shores which divide the sea from the lagoons. It is nearly ten miles long, and a little over half a mile wide. A most exquisite sandy beach, smooth as velvet, the entire length of the island, runs far into the water. There is a beautiful pier, 650 feet long, built in the sea, on which are placed 400 bath-houses, from which you descend by stairs at once into the water. Near to this two elegant hotels are being built, from the balconies of which a most glorious view will be had of the towers and minarets of the most beautiful city in the world (when seen from the sea). Travelers returning from Southern Italy will be certain to spend some time

in this enchanting spot; and many families who spend two months at Newport, Long Branch, or Cape May, when they know that for what they spend there they can pay their passage to Venice and back *via* Paris, and all their expenses at Lido for thirty days, will certainly make the excursion. There are at present several lodging-houses where travelers are made most comfortable at a cost of \$2 or \$3 a day. Signor Genovesi, proprietor of the *Grand Hôtel Danieli*, *Beau Rivage*, and other houses, is the originator of this magnificent enterprise. The king is about to erect a residence on the adjoining property.

Travelers in need of a physician may place confidence in Dr. Namias, physician-in-chief to the Grand Hospital of Venice. He resides near the Palace Bembo, Grand Canal. His able assistant, Dr. Lovi, speaks all the languages fluently.

Photographs are very fine and cheap in Venice; the best can be found at Charles Ponti's, on the Grand Canal. This gentleman has invented a new instrument which every American ought to possess, the Magalthescope. The advantage of this instrument is, that with a single photograph of any size you please, you have a correct representation, the same as a stereoscope with an opening a foot square to look into. *Palazzo Treves* contains the last great works of Canova, viz., his Hector and Ajax, bought by the present owner for 100,000 francs. One million has been offered for them by an American gentleman.

Venice is not without her streets; there is access by land to every house: thousands of little alleys, not five feet wide some of them, and innumerable bridges, so that the great mass of people go about their business, as in other towns, through the streets. Gondolas are but the equivalent of hackney-coaches in other cities.

Adjoining the *Hôtel Danieli* is the *Gallerie Belle Arti* of Signor Genovesi. Here are for sale pictures by the best ancient masters, such as *Bonifacio*, *Paul Veronese*, *Rocco Marconi*, *Montagna*, *Lucca Giordano*, *Spagnoletto*, *Bassano*, *Pellegrino*, *Teniers*, etc. Accompanying each picture are certificates from the Royal Academy. Also splendid specimens of the modern art of Venice—all at very reasonable prices.

In Venice, as elsewhere, an honest *valet de place* will save you much in the way of

fees. An intelligent guide will be found in Antonio Baldissera, who speaks English, French, German, and Italian, and who may be seen at the hotels; also Roch Joppass, Café Soizero.

The railroad is now opened direct to Florence, through Padua, Ferrara, and Bologna.

## PADUA.

From Venice to Padua, distance 23 miles. Fare, first class, 81 c. U. S.; time, 1 hour, 20 minutes. Hotels, *Aquila d'Oro*, *La Stella d'Oro*. Population 52,000. Padua is the most ancient city of the north of Italy. It abounds in tradition, and its foundation was ascribed to Antenor, after the siege of Troy. It was taken by Alaric, Attila, and the Lombards, but restored by Charlemagne to its former grandeur, and under his successors it became flourishing and independent. It came into possession of the Carrara family in 1318, and was united to the Venetian territory in 1405. It is a bishop's see, and the seat of the superior judicial courts. The appearance of the city is very singular: large portions of irregular unoccupied ground, situated on the outskirts, adds to its peculiarity. The houses are supported by rows of pointed arches: the city is of a triangular form, surrounded with walls and intersected by canals. It has a low, marshy situation, at the terminus of the Canal of Monselici, between the Brenta and Bacchiglione. Travelers are generally much disappointed in the appearance of this city, it being very damp and exceedingly gloomy: the streets are narrow, unclean, and very monotonous; they are bordered by arcades, and have no leading thoroughfares.

Padua contains nearly 100 churches, which are the principal buildings in the city.

The *Duomo* was nearly two centuries in progress of building, and was not completed until 1755: it contains some monuments of interest, also a few paintings, and quite a number of frescoes.

*Church of San Giustina*: the first building was destroyed by an earthquake in 1117; it was rebuilt in the 13th century; the present structure was commenced and finished in the 16th century. All that is left of the ancient edifice is represented in the two lions which stand in front of the

present building. It possesses a precious relic in a fine painting by Paul Veronese. It is said the bones of 8000 saints are here deposited.

The *Church of Sant' Antonio* is singularly constructed, somewhat in the Oriental style: it has eight cupolas. It was erected in 1231 by the citizens of Padua, just after the death and in honor of their patron saint. The interior of this church is very elaborately decorated; the exterior is by no means attractive, with the exception of the towers. The *Chapel* of the saint is adorned with a curious series of sculptures: it is illuminated day and night by silver candlesticks, golden lamps, and candelabras supported by angels. The shrine in the centre of the chapel has been made truly magnificent by its ornaments in gold and marble. The singular chapel of the Madonna Mora contains an attractive sarcophagus of the Obice family; also an urn which belonged to Fulgosa, a celebrated counselor of the 14th century. In the chapel of St. Felix are some very ancient frescoes, impressive, but much injured by restoration. The *Presbytery* is separated from the rest of the church by very elegant screens and balustrades made of marble: this contains the great bronze crucifix, and Deposition in gilt and terra-cotta, by Donatello; also his group of the Madonna and Saints in bronze. *Church of the Eremitani* is quite simple, but ornamented in a pleasing manner; some of the frescoes are uncommonly fine. An allegorical picture of Mercury, Mars, and Venus is very singular; so also is that of Earth placed between Industry and Idleness.

Of the *Tombs* we may mention particularly that of the fifth lord of Padua, Jacopo di Carrara; also that of Ubertino Carrara. These are about the only memorials left to the Princes of Padua. The history of the total extinction of this family is really quite sad. Francesco di Carrara and his two sons were strangled in the dungeons in St. Mark after having surrendered Padua to the Venetians. The monument to Benavides, the celebrated lawyer, is very fine, and remarkable from having been erected under his own supervision: he employed great genius both in the sculpturing and architecture. Students from the University attend service here on Sundays and holidays; they are also interred here after

death. The Sacristy contains two very handsome and interesting monuments—one, by Canova, erected to William, prince of Orange; the other, a very singular one of red marble, to the memory of Paulus de Venetius.

The *Arena*, supposed to have been a Roman amphitheatre; in portions of it the Roman masonry is still visible. It passed into the hands of the Scrovigno family, a member of which altered it into a castle, and also erected the chapel of *Sta. Maria dell' Annunziato* for private worship. Giotto, who was young then, and was working in Padua, was employed in decorating the building; he also designed the building, which accounts for the unity in the architecture and decorations; the beauties and character of his style were never more forcibly illustrated than in this original and perfect production. While at work on this, he had a pleasing companion in the person of Dante, who at that time lodged with him.

The chapel is a perfect gem of the artist's beauty and skill in ornamental design; his frescoes also are worthy of most particular observation. Those persons who have a taste for this art will perceive with what exquisite simplicity, and yet with how much dignity he portrays his subjects, which are mostly taken from sacred history; he has here combined pathetic expression with ease and beauty. The Deposition from the Cross is considered his finest painting. Giotto was the son of a shepherd, and was born at Vespignano, near Florence, in 1276. He became the pupil of Cimabue, and soon surpassed his master in the blending of his tints and the symmetry and correctness of his design. Many of his works possess great positive merit, irrespective of the early age in which they were produced. He painted portraits as well as sacred compositions; among others, one of Dante, in the chapel of the podesta at Florence, which, after having been covered with whitewash for two centuries, was brought to light. He died in 1336.

The *University* of Padua was quite celebrated in the 14th and 15th centuries; it was not only patronized by an immense number of students from all parts of Europe, but also by Mohammedan countries. Dante and Petrarch were among its pu-

pils; Harvey received his degree of medicine here in 1602; Evelyn was a student in 1645; Galileo and Guglielmi were among its professors of philosophy; and Fallopius, Morgagni, and others among its medical professors. Padua is one of the five sections of the literary union of Austrian Italy. It excelled greatly in medicine, as may be seen from the names of the professors.

Palazzo of the University derives its name of *Il Bó* from the inn upon the site of which it is located. Here is the statue of the celebrated Elena Lucrezia Cornaro Piscopia: she was most accomplished; spoke the Hebrew, Greek, Arabic, Spanish, French, and Latin languages fluently; was a poetess, an excellent musician, well versed in mathematics and astronomy, and received a degree of medicine; she died unmarried at the age of 48.

The most singular building is the *Palazzo della Municipalità*, the history of which is as remarkable as its appearance. The roof is very high, towering far above the walls of the edifice, and said to be the largest in the world which is unsupported by columns. The interior of the hall is not at all prepossessing, being dark and gloomy, and the walls are hung with heavy mysterious paintings, which rather add to the dreary appearance. Among the busts and monuments which this building contains is the bust of *Pietro di Abano*, who first revived the art of medicine in Europe; *Sperone Speroni's* statue; Livy's monument and its history, are all interesting, but none as much so as the bust erected to *Lucrezia Dondi*, as celebrated for her virtues as the Roman Lucrezia, the circumstances of the death of whom so aroused the indignation of the Romans against the Tarquins that, with Brutus as their leader, they belabored forth revenge for one who was the "mark and model of her time," and struck the blow for liberty. At one end of the hall is the *Altar of Inso'vency*, composed of black granite; at the other end, the famous model of a horse by Donatello. In a suite of apartments near the entrance to this building are deposited the series of Paduan archives. Among the diplomas is one of Henry V., to which he was obliged to annex a cross, being unable, from the want of education, to write his signature.

The *Biblioteca Capitolare*, claiming Pe-

trarch as one of its founders, contains 10,000 volumes and some curious MSS. The *Biblioteca Publica* has 100,000 printed volumes and 15,000 MSS.

Padua has the most ancient *Botanic Garden*, in which are the oldest exotic trees and plants common in Europe. The cedar of Lebanon flourishes very extensively; the magnolias are remarkably elegant.

The *Astronomical Observatory*, in which many of the victims of Eccelini were imprisoned. The view from here is extended and exceedingly fine, combining the Euganean hills, the Lagoon of Venice, and the N.E. Alps.

The *Prato della Valle* is the only public promenade. It is square and irregular, and somewhat resembles the London square, except that the interior is surrounded with a circular stream of water, along the borders of which are statues of celebrated natives of Padua, besides some celebrities of other countries.

The most interesting palace is the *Palazzo Pappafava*, belonging to one of the most patriotic noblemen of the country, Count Andrea Cittadella di Vicodozzere. Of its curiosities, none are so attractive as the group in sculpture of Lucifer cast out from Heaven, carved from a single block of marble. It consists of sixty figures. Twelve years of the artist's life were consumed upon it.

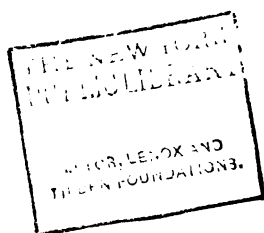
The *Scuola di Sant' Antonio* is most rich in frescoes by Titian, the subjects of which are most interesting. The manufactures of Padua are woolen cloths, silks, and ribbon. There is also a large trade in wine, oil, cattle, and leather. In a tower adjoining the Cathedral is the wonderful clock of the celebrated inventor Dondi, for which magnificent piece of mechanism his descendants bear the name of "Dondi dell' Orologio." Padua is noted for its charitable institutions.

From June to August, on account of the fair held at that time, the city is the gayest.

Travelers not wishing to visit Verona, Milan, Turin, etc., can proceed direct from Padua to Florence *via* Ferrara and Bologna. Distance to Bologna, 98 miles. Time, express, 3 hours; fare, 14 fr. 50 c.

Passing through Abano, the birthplace of the historian Livy, and Battaglia, a celebrated watering-place, the property of the Countess de Wimpffen, and very near Arqua, Petrarch's favorite retreat, we arrive at





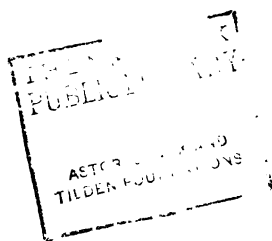
- 1 *Castello degli antichi Duchi*
  - 2 *Palazzo della Ragione comune*
  - 3 *Seminario*
  - 4 *Teatro Bonacossi*
  - 5 *Casa del Ariosta*
  - 6 *Posta delle Lettere*
  - 7 *Posta dei Cavalieri*
  - 8 *Teatro Comunale*
  - 9 *Ghetto*
  - 10 *Hospital S. Anna*
  - 11 *Studio Pubblico*
  - 12 *Palazzo della Comune*
  - 13 *Giardino Botanico*
  - 14 *Accademia Ariostea*
  - 15 *Arcivescovado*
- Church**
- 16 *Cattedrale*
  - 17 *Corpus Domini*
  - 18 *S. Domenico*
  - 19 *S. Giovanni Battista*
  - 20 *S. Maria in Vado*
  - 21 *S. Paolo*
  - 22 *S. Maurolio (Cappuccini)*
  - 23 *S. Girolamo*
  - 24 *del Gesù*
  - 25 *S. Spirito*
  - 26 *S. Francesco*
  - 27 *S. Cristoforo (Cortosa, Campo Santo)*
  - 28 *S. Benedetto*
  - 29 *S. Andrea*

**Places**

- 30 *dei Pollajoli*
- 31 *del Commercio*
- 32 *Rocca Canale*
- 33 *di S. Giovanni*
- 34 *della Pace*
- 35 *dell'Opera*
- 36 *Municipale*







*Ferrara.*—This city is situated 3 miles south of the Po, and contains 27,600 inhabitants. Principal hotels, *Europa* and *Stella d'Oro*. Ferrara is noticeable as being the place where the notorious Lucretia Borgia, wife of the Duke of Ferrara, breathed her last, and where resided also the celebrated poets Tasso and Ariosto, and the great painters Titian, Lorenzo Costa, and Benvenuto Tisio. The principal edifices are the *Palace*, a very ancient building, mentioned by Byron in his "Parisina;" the *Palazzo Villa*, in which are many celebrated paintings; the *Studio Pubbico*, containing a library of 80,000 volumes and many MSS., and the house of Ariosto.

*Ferrara to Bologna*, by rail, 1 hour.

*From Padua to Vicenza*, distance 20 miles. Fare, first class, 62 c. U. S. currency; time, 1 hour.

*Vicenza.*—Principal hotel, *Hôtel de la Ville*. Population 35,000. A few hours will be all that travelers require to stay here, and they will find at the railway station a very good café answering their purpose. The city of Vicenza was sacked by Alaric in 401, and pillaged by Attila, the Lombards, and Frederick II. In the 15th century it came into the possession of the Venetians, who retained it until after the downfall of the republic. It is beautifully situated on the Bacchiglione, where it receives the Retrone. It is one of the best-built cities in Italy. The different rivers are crossed by nine bridges, of which the finest is the *Ponte de San Michele*, and may be favorably contrasted with the Rialto of Venice. Vicenza is a bishop's see, the seat of the council, and the superior courts for the delegates. The Vicentines are quite celebrated for the interest they take in manufactures; they consist chiefly of silks, woollen fabrics, leather, earthenware, gold and silver articles, etc. The mode of cultivation, and the cleanly manner in which the fields are kept, make quite an impression upon the traveler. Vicenza is a very ancient city, and is the birthplace of Palladio, the modern Vitruvius, who was born in 1518. The buildings display his skill in the architecture, and it may be truly said the city is "full of Palladio." The accuracy of proportion is the principal attraction in his style of architecture. The Vicentine villas, which are very beautiful, are mostly located on the Monte, a rise of

ground adjoining the city, commanding a rich and extended view of the great plain of Lombardy. The palaces of the city are exceedingly handsome in design, but show that they have been much neglected, and only half inhabited.

The *Duomo* is of but little interest, containing scarcely any object worthy of notice. Church of *San Lorenzo* is built in the Gothic style, and has lately been restored, after having remained in a neglected state for a long period. It has some fine monuments; among them is one of Ferreti the historian, also of John of Schio. The principal tombs are of Scamozzi, with his bust, and the slab-tomb which formerly covered the remains of Giovanni Giorgio Trissino, the poet, who died in 1550. Church of *La Santa Corona*, the burial-place of Palladio. The different chapels are richly decorated, the tombs and paintings very fine. Palladio, after having lain here for a long time, was removed to the Campo Santo. Church of *Sta. Maria del Monte* is located about a mile from the city, but is connected with it by a range of arcades over 700 yards in length, with 165 arches. It stands on an elevation of 315 ft. above Vicenza, and the view of the surrounding country is perfectly charming. It was from the hill in front of this building in 1848 that Vicenza was bombarded by the Austrians for nine successive hours. One of the most prominent objects to be seen from the Monte is the celebrated *March Tower*. The *Museum* in the Palazzo Chiericati contains some very good pictures. In the large hall is the Supper of St. Gregory, by Paul Veronese, which was once very magnificent, but was most shamefully abused in 1848 by the Austrian soldiers. *Teatro Olympico*.—This is one of the finest specimens of the architecture of Palladio, by whom it was commenced, and, after his death, was completed by his son, who followed his father's designs as correctly as possible.

The two houses which attract the most attention in the city are those of *Palladio* and *Pigafetta*. The *Rotonda Capra*, situated at the foot of Monte Berico, more familiarly known as Palladio's villa, shared the same fate as the surrounding buildings in 1848. It was almost entirely ruined, and now presents a dreary appearance. Near this villa is the palace of the celebra-

ted Trissino the poet. The *Public Cemetery* is located at a distance of about half a mile beyond the city. Some of the monuments are very fine. The one erected to the memory of Palladio is said to have cost upward of \$15,000.

From *Vicenza to Verona*, distance 31 miles. Fare, first class, \$1 06 U. S. currency; time, 1 h. 30 m.

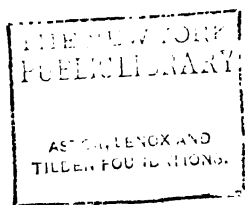
### VERONA.

Hotel, *Grand Hôtel de la Tour de Londres*. This house has been much enlarged and improved by the new proprietors, Messrs. Campi & Ambrossi, the former being also one of the proprietors of the *Hôtel Royal Danieli* at Venice. Travelers will here find every necessary comfort, as well as servants speaking all the languages. Population 58,000. Verona is delightfully situated on the River Adige, which flows through it, and divides it into two unequal parts, forming a peninsula. The river, being wide and rapid, is crossed by four noble stone bridges.

The city is extremely well built, and is most interesting; it has been, in its day, of great renown and strength. In the neighborhood Marius fought his famous battle against the Cimbri, and Theodoric the Great won the victory over Odoacer. From this time to that of Berengarius, Verona was in a flourishing state, and was the capital of the kingdom of Italy; it afterward became the capital of quite a large territory, governed successively by the Scaligers, Visconti, etc. In the 13th and 14th centuries transpired the contentions between the Capuletti and Montecchi alluded to by Shakspeare. Verona submitted to the government of Venice in 1405, and continued in their possession until the overthrow of the Venetian republic in 1798. It was the seat of Congress in 1822. The most beautiful workmanship presents itself in the fine proportions and ornaments of many of the buildings. There are five gates in the city, two of which are remarkably fine structures. The old towers and walls still remain. Extensive fortifications have lately been built in place of the old ones which were destroyed by the French in 1797.

Verona is particularly celebrated for having been the birthplace of many distinguished men, some of whom are worthy

of particular mention. The celebrated Roman poet Catullus, born B.C. 86; he lived and died poor, as many other poets have done, although he possessed a superior genius. At the time of his death he was 30 years old, in the flower of his age, and at the height of his reputation. He had a great admiration for the fair sex: in speaking of his Lesbia, and how many kisses would satisfy him, said that he desired as many as there were grains of sand in the deserts of Libya and stars in the heavens. Aurelius Macer, a Latin poet in the age of Augustus, acquired considerable fame. Cornelius Nepos, the Latin historian, who flourished in the time of Julius Cæsar: he left the "Lives of the illustrious Greek and Roman Captains" as a monument to his memory: he died in the reign of Augustus. "Caius Secundus Pliny the elder," one of the most learned of the ancient Roman writers, born A.D. 23. His death was both singular and tragical. While commanding the fleet at Misenum, he was surprised at the sudden appearance of a cloud of dust and ashes which proceeded from Mt. Vesuvius; he immediately embarked on board of a small vessel, and landed on the coast, where he remained during the night, being the better able to observe the mountain, which appeared to be one continual blaze. He was soon disturbed by a dreadful earthquake, and the eruption of the volcano increasing, the fire at length made its approach to the spot where the philosopher was making his observations; he endeavored to fly before it, but was unable to escape, and soon fell, suffocated by the thick vapors that surrounded him, and the insupportable stench of sulphurous matter. His body was found three days after, and was buried by his nephews. This event occurred in the 79th year of the Christian era, and in the 56th year of his age. He composed a natural history in 37 books, which has ever been admired and esteemed as a judicious collection from the most excellent treatises that were written before his age on the various productions of nature. Panvinus, a celebrated Augustine monk, was born at Verona in 1529; he applied himself to the study of ecclesiastical history, and continued the "Lives of the Popes," commenced by Platina, whereby he acquired the title of the father of history. Vitru-







- Place dei Signori  
Place delle Herbe  
Tombeau des Scaliger
- 24 la Gran' Guardia  
25 Théâtre Philharmonique  
26 Porte aux Lettres

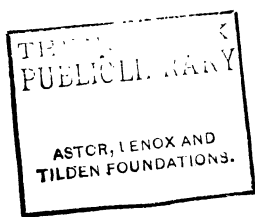


Churches

- 1 Cathédrale
- 2 S<sup>a</sup> Anastasia
- 3 S<sup>s</sup>. Apostoli
- 4 S. Bernardino
- 5 S<sup>a</sup> Elena
- 6 S<sup>a</sup> Eufemia
- 7 S. Ermo Maggiore
- 8 S<sup>a</sup> Maria in Organo
- 9 S<sup>a</sup> Maria della Scala
- 10 S<sup>s</sup>. Nazario e Celso
- 11 S. Pietro Martire
- 12 S. Stefano
- 13 S. Tommaso Cantuariense
- 14 S. Trinità  
S. Zeno

Palaces

- 15 Bevilacqua
- 16 Canossa
- 17 Giusti
- 18 Maffei
- 19 Pompei
- 20 Ridolfi



vius of antiquity, and the famous Julius Cæsar Scaliger, who represented himself as the eldest son of one of the Scaligers, lords of Verona, and entitled to that seignory, were included among the illustrious natives of this city, but, it appears, without foundation, for it is said Scaliger was born at Padua, and was the son of Bordoni, a miniature painter.

There was one person who did more to increase, by his own efforts, the fame of the city, than all the rest of its natives. This was the celebrated painter Paul Cagliari, surnamed Veronese from having been born in Verona, which event took place in 1530. He was the son of a sculptor, and at an early age manifested a strong desire to become a painter. He was styled by the Italians "*Il pittor felice*," "the happy painter." Titian and Tintoretto were selected as his models of perfection. He established himself at Venice, where he resided until his death. The vigor of his coloring, the richness of his composition, and the power displayed in his pictures, met with general admiration. Scarcely a church in Venice is unadorned with his works. The great painting of the "Marriage at Cana" is not only considered his masterpiece, but almost the triumph of the art of painting. He died of a fever at Venice in 1588, and had a tomb and a statue of brass erected to his memory in the Church of St. Sebastian.

Verona is distinguished as one of the most industrious towns of Italy. It has nine establishments for weaving silk; 60 silk-twist factories; large leather, earthenware, and soap factories; also others for the weaving of linen and woollen fabrics. Its trade consists chiefly in these articles; also in raw silk, grain, oil, sumach, and agricultural produce. Two weekly markets are located here; two fairs take place annually, and continue for 15 days each. The fruits and flowers raised in Verona are remarkably fine. The climate is healthy, but a little keen, on account of its near approach to the Alps. One of the tremendous floods of the Adige, which took place in the 13th century, is illustrated in the frescoes of the Cathedral. In 1845 a severe storm occurred, which lasted for three days, and the inhabitants were conveyed around the town in boats.

*Amphitheatre*.—One of the most important.

ant objects of interest which first attracts the attention of the stranger is the great glory of Verona, its *Amphitheatre*, more perfectly preserved than any other specimen of Roman architecture: it presents a most imposing sight. It is one of the noblest existing monuments of the ancient Romans, and, with the exception of the Colosseum at Rome, is the largest edifice of its kind. The interior has suffered but little, in consequence of the great care which has been bestowed upon it. In 1184 the outer circuit was very badly damaged by an earthquake. There were formerly 72 arches in the outer circuit, and only four now remain. The height of the building, when perfect, exceeded 120 feet. It is in the form of an ellipse; the extreme length of its diameters to the outer wall 510 feet and 412; those of the arena, 250 and 147. In the interior, the corridors, stairs, and benches are in a remarkable state of preservation. It formerly had 40 successive tiers of granite seats, each row being 1½ feet high, the same in breadth, and the whole number accommodating 25,000 persons. We are without any authentic information in reference to the founders of this great work. It is supposed to have been built between the reigns of Titus and Trajan. It was used for the exhibition of shows and sports in the Middle Ages, and sometimes as an arena for judicial combats. At a later period a bull-fight in honor of the Emperor Joseph II., then at Verona, was exhibited here. In still more modern times the Pope gave his benediction to a large assemblage collected within the Amphitheatre as he was passing through the city. While Verona was in the possession of the French, they erected a wooden theatre in the arena of this time-honored institution, for the performance of farces, equestrian feats, etc., which were gotten up for the amusement of the troops.

There are other monuments of antiquity in Verona deserving of celebrity, particularly the ancient double gateway composed of marble, built under Gallienus, in memory of whom it was named. Each gateway is ornamented by Corinthian pilasters. It has been standing 1600 years.

The fortifications of the city are very remarkable, of early origin, and are attributed to Charlemagne, the Scaligers, and

other natives. Since 1849 the modern fortifications have been strengthened, and made impregnable in every possible way. A new arsenal has been erected, which will accommodate a garrison of 20,000 men. Besides the ancient double gateway already alluded to, there are others possessing great beauty of architectural design, and interesting specimens of ancient carving.

*Churches.*—The churches of Verona are distinguished for their magnificence. The exterior of most of them show evidences of faded beauty and luxury of art.

Cathedral of *Sta. Maria Matricolare* was erected in the time of Charlemagne. The modern portions of it are very rich and beautiful—chapels of the Maffei family and St. Agatha particularly so. There are many very peculiar monuments in this building: among them is one erected in commemoration of the Archdeacon of Verona, to whom is attributed the foundation of seven churches; the poet De Cesuris has a tomb and bust; it is also the burial-place of Pope Lucius III., who was driven from Rome to Verona, where he died in 1185. The paintings of importance have nearly all been removed. Titian's Assumption has been replaced here after a tour to Paris and back.

The *Presbytery* and *Baptistery* are adorned with frescoes; in the latter is the font, 30 ft. in circumference, and designed from a single block of marble. *Church of Zanezone*, a curious structure of the 12th century: the first building was erected on this site in the beginning of the 9th century, through the liberality of Otho II., who left a handsome donation for the purpose; it was restored in 1178. The entire front is covered with bas-reliefs in stone, and the doors in sculpture of bronze; the wheel-of-fortune window is one of the most remarkable features. The interior of the church is well proportioned, and presents a striking appearance; the plan is of a Latin basilica; it has no transepts; it is rich in curious relics, the most remarkable of which is the statue of St. Zeno, bishop of Verona in 362: he was by birth an African. Among the other curiosities is a vase formed of a single block of red porphyry, also a pedestal. The best painting is one by Mantegna, back of the high altar; it formerly consisted of six compartments,

but on its return from Paris was reduced to three. The *Crypt* contains many early frescoes, and tombs of the ancient bishops of Verona; also a stone sarcophagus, in which the remains of St. Zeno were discovered in 1839. In the *Cloister* is the tomb of *Giuseppe della Scala*, alluded to by Dante. The *Campanile* is particularly attractive, being a most beautiful structure of its peculiar style of architecture. Adjoining the church is the cemetery, containing a singular mausoleum.

*Church of Saint Anastasia*, in the Gothic style, and one of the most beautiful edifices of its kind in Italy: it is 76 feet in width, and over 300 in length. The altars are all very elegant; paintings good; the buildings are almost entirely covered with frescoes. The pavement is composed of red, white, and gray marbles, most tastefully arranged.

*Church of San Fermo* was founded in 750; its piers are massive, and show but little alteration; there is quite a good deal of ornament about the church, a number of paintings, and some remarkable monuments; two urns belonging to the last members of the Dante family; the frescoes are very singular.

*Church of San Giorgio* contains a very large number of paintings, statues, etc. The high altar is an exquisite piece of workmanship. The principal paintings are those of Paul Veronese, the Martyrdom of St. George, and Farinati's Miracle of the Loaves and Fishes.

*Church of San Bernardin*, now used as a military store-house, is full of old tombs; the little circular chapel was a perfect gem of the early Venetian school.

Verona contains upward of 40 churches, the most remarkable of which have been mentioned.

The *Palaces* of this city are mostly from the designs of Sanmicheli, and are considered some of his finest specimens of architecture.

The *Palazzo del Consiglio* was built by Frà Giocondo; it is adorned by statues of celebrated natives, Catullus, Fracastorio, the poet and physician, also distinguished as a mathematician and astronomer, Pliny the younger, and others. The public gallery belonging to this palace contains some good paintings, although the best have been removed.

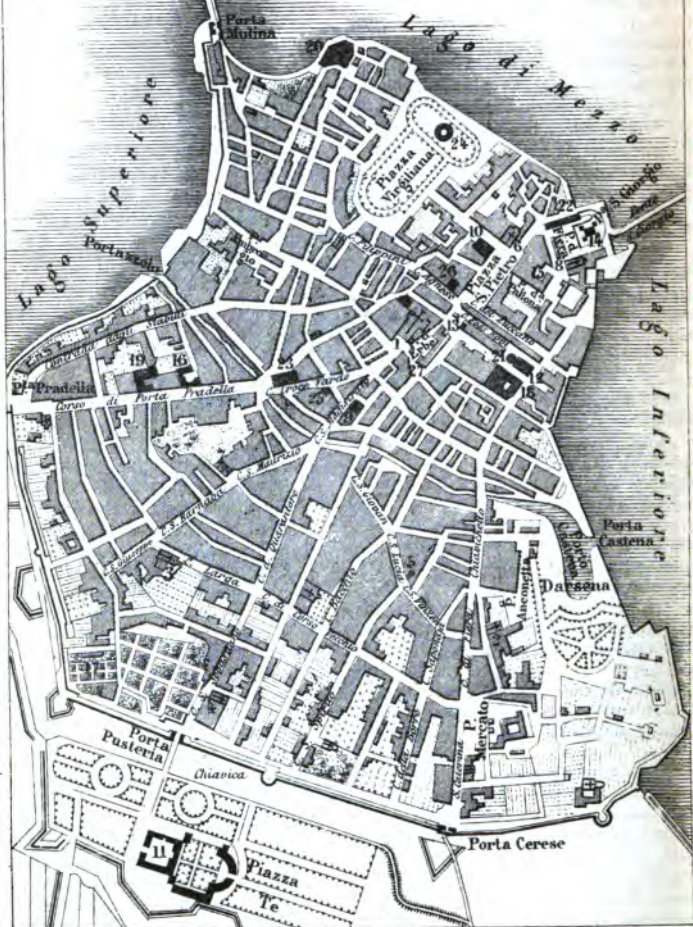


# MANTUA

- 1 S. Andrea
- 2 S. Apollonia
- 3 S. Barnaba
- 4 S. Sebastiano
- 5 S. Egidio
- 6 Cattedrale S. Pietro
- 7 S. Maurizio
- 8 S. Barbara

- 9 Palazzo Municipale
- 10 Palazzo Vescovile
- 11 Palazzo del Te
- 12 Accademia
- 13 Camera di Commercio
- 14 Archivio
- 15 Corte Imperiale
- 16 Comando di Città e di Fortezza
- 17 Orto botanico

- 18 Ginnasio, Bibliot. Museo, Liceo
- 19 Ospedal civile
- 20 Ospedal militare
- 21 Teatro Scientifico
- 22 Teatro Regio
- 23 Teatro della Società
- 24 Teatro Virgiliano
- 25 Ufficio della Posta
- 26 Torre della Gabbia
- 27 Torre del pubblico Orologio



The tombs of the old lords of Verona are curious specimens of ancient sculpture. They have stood in a public thoroughfare for over 500 years apparently uninjured. The tomb of Can Grande I. forms a kind of entrance to the Church of Santa M. Antica. The tomb of Can Signorio is of exquisite workmanship: his crimes were very great, but they did not prevent him from succeeding his brother—whom he had murdered—in the government.

One of the finest collections of literature in Italy will be found in the *Biblioteca Capitolare*: unpublished poems by Dante, a Virgil of the 8d century, and other interesting specimens of early literature.

The *Piazza del Erbe*, or vegetable market, was, in the times of the republic, the forum; from the tribune criminals received their sentence. The fountain in the centre was erected by King Berengarins. At one end of the Piazza is the palace of the Maffei family.

The *Town Hall*, *Museo Lapidario*, *Exchange*, *Lyceum*, *Philharmonic Academy*, and *Opera-house*, are among the most attractive and conspicuous buildings of Verona. There are a number of schools, theological seminary, public libraries, and galleries.

*Theatres*.—*Teatro Nuovo* and *Teatro Valle*.

*Juliet's Tomb*.—Every reader of Shakspeare is familiar with the story of the Montagues and Capulets, particularly the portion which relates to the faithful, loving Juliet, and the cause of her melancholy death. Her tomb in the garden of the *Orfanotrofo* does but little justice to her memory. The Austrian government intend, however, to erect a more suitable monument to this fair heroine. The original author of the story of *La Giulietta* was Luigi da Porta, a gentleman of Vicenza, who died in 1529. His novel, however, did not appear until 1535, being first printed at Venice. It has been proved by a strict inquiry into the history of Verona, that all the circumstances, characters, and truth of the story have been retained by Shakspeare in the production of his play, which was written in 1596. Poor Romeo realized an unhappy termination to his anticipated union with his lovely Juliet. His admiration for her beauty is expressed in the following lines:

"But soft; what light through yonder window breaks?"

It is the east, and Juliet is the sun:  
Arise, fair sun, and kill the envious morn,  
Who is already sick and pale with grief  
That thou her maid art far more fair than she.

"Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
What if her eyes were there, they in her head?  
The brightness of her cheek would shame those  
stars,

As daylight doth a lamp; her eye in heaven  
Would through the airy region stream so  
bright,

That birds would sing, and think it were not  
night."

Several excursions may be made in the vicinity of Verona, which will prove interesting to travelers who remain any time in the city.

*Mantua*.—A short excursion from the line of our route may be made to this city. Distance 23 miles. Fare 4 f. 30 cts. Hotel, *La Femei*. Population 28,000. When governed by her own dukes, during her prosperity, Mantua contained 50,000 inhabitants, and was an extensive manufacturing place. It is a very ancient city, being founded, it is supposed, previous to Rome. Is chiefly celebrated for being the birth-place of Virgil, or, rather, he was born at Andes, two miles from Mantua, 70 B.C., at which place a palace was built by one of the Gonzagos, and from him received the title of *Virgiliano*. Mantua became a republic after the conquest of Northern Italy by Charlemagne, and until the 12th century continued under that form of government, at which time the Gonzago family became managers of its affairs, and directed them with supreme authority. They still retained possession, after being raised to the title of dukes, until 1707, when it was taken by the Austrians.

The situation of the city is very singular, being built upon two portions of land, between which flows the River Mincio; the lowness of the ground makes the climate very unhealthy. It is deficient in natural beauty, but possesses many objects of interest in its ancient buildings and works of art. It is surrounded by lakes, the principal of which are the *Lago di Mezzo*, *Lago di Sopra*, and *Lago Inferiore*. A portion of these lakes are natural, and the other portions are formed by damming up the waters of the river. They are crossed by six stone bridges, which connect the town



with the *Borgo di Fortezza*, a strong citadel of Porto in the north, and also with the *Borgo di San Giorgio*, and is surrounded by strong walls. Mantua, from being so strongly fortified, is rendered one of the bulwarks of Italy. The excursion from Verona to Mantua is very charming, especially as the sun is declining, affording the romantic traveler an opportunity of enjoying the beauties of an Italian sky and sunset.

The central part of the city exhibits signs of commercial activity, but the outskirts are exceedingly quiet, and the dilapidated state of many of the buildings bear witness to the misfortunes which Mantua has sustained. Its ancient splendor is still visible, however, in many interesting relics which yet remain. One of the most important buildings to be noticed is the *Castello di Corte*, palace of the Gonzago family, erected by Francesco Gonzago IV., capitano of Mantua. It is a vast structure, with noble towers, which, however, are greatly decayed and battered; a portion of the building is now used as a prison, the other portion as public offices; in these may be seen some ancient frescoes which are very rich.

*Palazzo Imperiale*.—This mansion, which once boasted of so much grandeur, is now entirely deserted; yet on every wall may be seen works of old masters, frescoes of great beauty and effect. The rooms are nearly 500 in number, and were formerly fitted up in the most gorgeous style, with Flemish and Mantuan tapestry, and elegant furniture: it is floored with porcelain. This palace was built for the third sovereign of Mantua. The genius of Giulio Romano is most advantageously displayed in the paintings which adorn the building.

*Churches*.—The *Duomo* is said to have been designed by Giulio Romano, in imitation of the church of Sta. Maria Maggiore at Rome. It is richly decorated, but possesses few paintings. *Church of St. Andrea* is far superior to the Cathedral, and, in fact, is considered one of the most beautiful churches in Italy. *Mantegna* is buried here, and the bust of him is a fine piece of workmanship. Many of the monuments are interesting, having been erected to persons of celebrity. Beneath the high altar is the shrine, containing the blood of our Lord. The Campanile is still standing.

The *Museo Antiquario* contains many Roman statues and some Greek; also several imperial busts, one of Virgil, and a superior Caligula.

The best part of Mantua is in the neighborhood of the *Piazza Virgiliana*, which is a large square surrounded by trees and open to the lake. The *Ponte di San Giorgio*, which crosses the entire lake, is 2500 feet in length: it was built in the 14th century. Mantua has an academy of fine arts, a public library containing 80,000 volumes, two orphan asylums, a lyceum, a gymnasium, a work-house, botanic garden, and many other institutions of science and industry. Opposite to the church of Sta. Barbara is the residence of Giulio Romano: his remains were interred in the church just mentioned.

A short distance from Mantua is the *Palazzo del T*; it is from the design of *Giulio Romano*, who also acted as sculptor, and bestowed upon the paintings some of his most exquisite touches. The *Hall of Giants* is an immense study, so varied are the figures therein represented.

From *Verona* to *Milan*, distance 75 miles. Fare 14 *lira* (a *lira* equals 17 cents U. S. c.), passing *Peschiera*, *Brescia*, and *Bergamo*.

*Peschiera* is a very strong fortification, situated on a small island connecting the River Mincio with Lake Garda; the fortifications were first erected by Napoleon: it was surrendered to the Piedmontese in 1848, after having been besieged two months. Steamers run regularly from *Peschiera* to *Riva*, at the other end of Lake Garda, stopping at the different towns on either side of the lake. Fare 4½ *lira*; time, 4 hours. Excursions are made from this point to the Tyrol and Venetian Lombardy, Solferino.

*Lago di Garda*.—This lake is formed mostly by the River Mincio, which descends from the Italian Tyrol. The whole surrounding country is a garden of beauty. Garda is more extensive than Como or Maggiore, although it receives less water. Its height is about 800 feet above the level of the sea, and its depth 1900 feet. Many of its sides are bold and precipitous, and is almost entirely surrounded by mountains. The lower portion of it is 12 miles across. Catullus selected this lovely situation for his villa, the ruins of which are still visible; he was singularly attached to the spot, and expressed his admiration for it in



some of his finest verses. The climate is more mild and agreeable than upon any other of the Lombard lakes. Its shores are covered with villages, and the land is very fertile. The lemon-tree is planted very extensively, as well as the olive. The lake abounds in fine fish, such as trout, pike, etc.; also the sardelle and agove, species of the delicious herring which are found in the other lakes. The waters are at times troubled, in consequence of the severe storms which are very prevalent; the waves rising to an immense height, owing to the large expanse of water. The Mincio is the only outlet.

*Brescia.*—Hotel, *Albergo Reale della Posta*. Population 41,000. Brescia is a very ancient city, and was formerly celebrated for the heroism of its inhabitants and the strength of its fortifications. The heroism of the Brescians has not degenerated, but the fortifications are dilapidated, and the extent to which the manufactures of fire-arms was carried in ancient times has decreased very rapidly, caused by the opposition of the Austrians, their present rulers.

Brescia was taken by the French during the league of Cambray, which caused a revolt, and resulted in being retaken by storm in 1512, on which occasion Chevalier Bayard was so seriously wounded. Gaston de Foix, who was appointed general of Francis I.'s forces while yet a mere youth, not having attained his twenty-third year, learned that the city of Brescia had been delivered over to the Venetians, and that the garrison was incapable of longer resistance, hastened, with incredible exertion and fatigue, to the rescue of that place, fought two battles, achieved two victories, and, on arriving before the gates, summoned the city to surrender, being anxious, if possible, to avoid farther slaughter. The summons was, however, disregarded, although the citizens were desirous that it should be complied with. The attack commenced, and the carnage which ensued was fearful. The Venetians fought desperately, but in vain. The city was taken, the garrison and population put to the sword, and the town delivered up to all the horrors of pillage and violence. The brave Bayard fell wounded by a pike through the thigh, which broke in the wound, and was borne to the rear

by two archers. The citizens, women, and children harassed the invading troops by hurling bricks and stones, and even pouring boiling water from the windows of the houses; but ultimately between 7000 and 8000 Venetians fell in action, or were butchered as they attempted to escape, while the loss of the French did not exceed 50 men. Unhappily, they no sooner saw themselves masters of the city than the most brutal excesses supervened. Monasteries and convents were invaded, private families were ruined and disgraced, and the gross booty secured by the conquerors was estimated at three millions of crowns—a circumstance which ultimately proved the destruction of the French cause in Italy, numbers of the individuals thus suddenly enriched forsaking their posts and returning to their homes, enfeebling the army of De Foix, and conducing to the fatal termination of the battle of Ravenna. Brescia has produced some eminent men, among whom was the historian Mazzuchelli, the mathematician Tartaglia, and Agoni.

*Churches.*—The *Duomo Vecchio* was built by two Lombard dukes. It is very ancient, having been commenced in 660 A.D., and finished in 670. It still retains some old tombs and paintings, which, however, are not of the first class. The *Duomo Nuovo* is a modern edifice of white marble, completed in 1825. The dome is very large, next in size to that of the Cathedral at Florence. In front of this building is a fountain, with an allegorical statue of the city. Church of *St. Afra* contains many beautiful frescoes and paintings; among the latter is Titian's fine work, "The Woman taken in Adultery." There is also an excellent portrait of Paul Veronese in the foreground of his painting of the Martyrdom of *St. Afra*. The church is very ancient, and has been repeatedly renovated. A temple of Saturn formerly occupied this location. Church of *San Nazaro e Celso* is richly endowed with paintings, for which it is principally remarkable. Church of *San Giovanni Evangelista*, the oldest church in Brescia; many of Moretto's finest productions are here displayed. Church of *San Francesco* contains a painting of great beauty, representing the Marriage of the Virgin, by Francesco du Pruto di Caravaggio, whose works

are very rare. It was in this building that the Brescians took the oath of fidelity to the republic of Venice in 1421. Church of *San Pietro in Oliveto* is also remarkable for its paintings, containing many specimens of the Brescian art.

*Biblioteca Quiriniani*, founded by Cardinal Quirini in 1750, is well furnished with ancient MSS. and books; 30,000 volumes it now contains. A copy of the Gospels, in gold and silver, of the 9th century, is one of the most interesting relics. Its founder was most liberal in donations of early and curious works; none more useful than the collection of Cardinal Pole.

The *Broletto*, or ancient palace of the republic, erected of brick, of peculiar architecture, was commenced in the 11th century and completed in the 12th. The armorial bearings were almost entirely destroyed in 1796. It contained many ancient historical objects of interest and some excellent paintings previous to the invasion of the French. It is now used for public offices and prisons. On a large circular window in the great court are some terracotta ornaments of great beauty.

*Palazzo del Loggia*, in the *Piazza Vecchio*, was formerly intended for the town hall. It was originally as beautiful in the interior as in the exterior, but the conflagration of the 18th of January, 1575, defaced it to a very great extent. The exterior suffered somewhat by the bombardment of 1849. Many of Titian's fine paintings were destroyed at the time of the conflagration.

*Museo Civico*.—The city is indebted to one of its most distinguished citizens, Count Torsi, for this building and its collections. The most valuable of its contents is a celebrated work of Raphael, representing our Savior crowned with thorns, for which Count Torsi paid 24,000 francs. It formerly belonged to the Mosea family of Pesaro. The paintings, busts, etc., are admirably arranged, and occupy ten different rooms. There are several other galleries containing paintings of interest.

The gay exterior of the palaces of Brescia add much to the appearance of the city, also its numerous squares and fountains—the latter 72 in number. Its public institutions are numerous, and very interesting in appearance. Altogether, there is an air of grandeur about the city that is

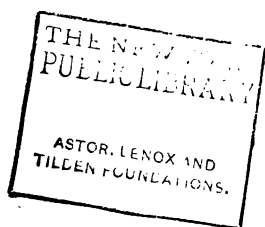
very impressive. There are two towers in the city, the *Torre del Orologio*, and the *Torre della Palata*. The former has a large dial, which marks the course of the sun and moon, and the hours are struck by two men of metal.

The antiquities of Brescia add much to its interest. In 1820, while excavations were being made, a fine temple of white marble, with Corinthian columns, was discovered, which was supposed to have been dedicated to Hercules in the year 72. It is of most remarkable architecture. The masonry is very magnificent. Many portions are quite perfect. A bronze statue of Victory was discovered at the same time. Many of the relics, such as Roman inscriptions, fragments of architecture, etc., have been carefully preserved, and placed in a museum which has been instituted within this edifice.

*The Campo Santo*.—This cemetery is kept in most excellent order, and is well worth a visit, being one of the earliest and most interesting cemeteries in Italy. It has a beautiful chapel, and many very elegant monuments. The expense of burial here is very moderate. The cypress is grown to a great extent, many of the avenues being bordered with it.

Brescia has five gates—*Porta di San Giovanni* leading to Milan, *San Nazarro* to Crema, *San Alessandro* to Cremona, *Tulunga* to Vienna and Mantua, and *Porta Pile* to Val Trompia.

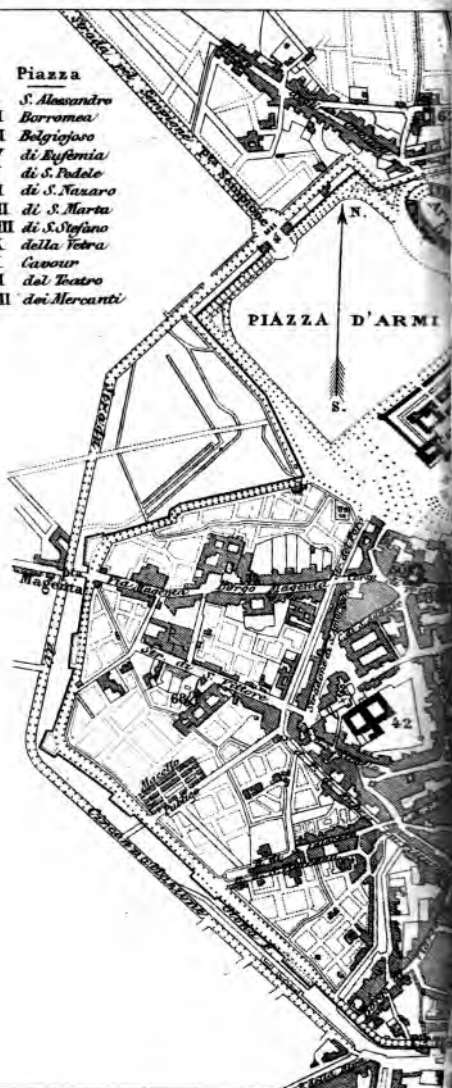
*Bergamo*.—Principal hotel, *Albergo d'Italia*. Population 36,000. Bergamo is divided into two portions, upper and lower, which are situated half a mile from each other. It is a very ancient city, having existed under the Romans. During the French ascendancy it was the capital of the Department of Serio. The most ancient portion of it has an elevated situation, and is inhabited principally by the nobility. The streets are narrow, and the buildings lofty and massive. The city was strongly fortified by the Venetians in consequence of its position; many of the walls are still standing, and, having been converted into boulevards, afford beautiful and extended views. On the south side of the town is a most interesting walk, extending over the plains of Lombardy to the



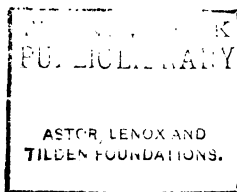
- 1 *S. Alessandro*
- 2 *S. Ambrogio*
- 3 *S. Angelo*
- 4 *Arco della Pace*
- 5 *Arena*
- 6 *S. Babila*
- 7 *Bibliot. Ambrosiana*
- 8 *Borsa*
- 9 *Brera*
- 10 *Broletto*
- 11 *Calimero*
- 12 *S. Carlo Borromeo*
- 13 *Casa di Correzione*
- 14 *S. Celso Santuario*
- 15 *Collegio Militare*
- 16 *Comando Militare*
- 17 *Conserv. di Musica*
- 18 *Dogana*
- 19 *Duomo*
- 20 *S. Eufemia*
- 21 *S. Eustorgio*
- 22 *S. Fedele*
- 23 *S. Francesco di Paola*
- 24 *Giardino Pubblico*
- 25 *S. Giorgio*
- 26 *S. Giovanni in Conca*
- 27 *S. Gottardo*
- 28 *Lazzaretto*
- 29 *S. Lorenzo*
- 30 *S. Marco*
- 31 *S. Mar. delle Carmine*
- 32 *S. Mar. delle Grazie*
- 33 *S. Mar. Incoronata*
- 34 *S. Mar. della Puzzone*
- 35 *S. Mar. Segreta*
- 36 *S. Mar. dei Servi (demoliti)*
- 37 *S. Mar. alla Porta*
- 38 *S. Maurizio*
- 39 *S. Michele al Foppone*
- 40 *Ospedale Maggiore*
- 41 *----- Militare*
- 42 *----- de Fate bene*
- 43 *Fratelli*
- 44 *Osped. delle Fate bene*
- 45 *Sorelle*
- 46 *Palazzo Reale*
- 47 *----- Arcivescovile*
- 48 *----- del Governo*
- 49 *----- della Villa*
- 50 *----- Murino*
- 51 *----- del Duca Litta*
- 52 *S. Pietro in Gassate*
- 53 *Polizia*
- 54 *Porta*
- 55 *Porta de Cavalli*
- 56 *S. Satiro*
- 57 *S. Sebastiano*
- 58 *Seminario*
- 59 *S. Sepolcro*
- 60 *S. Sempliciano*
- 61 *S. Stefano*
- 62 *S. Tommaso*
- 63 *S. Trinita*
- 64 *Teatro della Scala*
- 65 *----- d. Annobiana*
- 66 *----- Carcano*
- 67 *----- S. Radegonda*
- 68 *Offiz. delle Diligence*
- 69 *S. Vittore*

# Piazza

- I *S. Alessandro*
- II *Borromeo*
- III *Belgiojoso*
- IV *di Eufemia*
- V *di S. Fedele*
- VI *di S. Nazaro*
- VII *di S. Marta*
- VIII *di S. Stefano*
- IX *della Vetrà*
- X *Cavour*
- XI *del Teatro*
- XII *dei Mercanti*







Alps and Apennines, in which the steeples of Cremona, Monza, and Milan are easily distinguished. Bergamo has been most useful to the musical world in producing many good composers, the principal ones being Rubini and Donizetti. A monument has been erected to the latter from the design of Vela, the celebrated Swiss sculptor, in the church of *Sta. Maria Maggiore*. Many other eminent men claimed this as their native city; among them was Bernardo Tasso, father of Torquato, the prince of Italian poets; the Abbé Serassi, author of the *Life of Tasso*; and Tiraboschi, professor of rhetoric at Milan, and author of the elaborate and invaluable work entitled "*Storia della Letteratura Italiana*."

*Churches.*—The church of *Sta. Maria Maggiore* is composed of black and white marble, and many portions of it exhibit elaborate workmanship. The interior is richly decorated with paintings. The Campanile is 300 feet high, and is a most conspicuous object. Adjoining this church is the *Colleoni Chapel*: the principal object of interest is the monument by Amadeo, erected to the founder. The tomb of his child, Medea Colleoni, is also remarkably fine. The *Duomo*: the most attractive portion of this edifice is its cupola: it has an ancient baptistery of the 5th century. There are several other churches, containing frescoes, mosaics, etc.

The *Palazzo Nuovo* is now occupied by the municipal authorities; it has never been entirely completed. *Palazzo Vecchio*, situated opposite to the above; in front of it is the statue of Tasso. Bergamo has a large number of public institutions: a public library with 60,000 volumes; a school founded by Count Carrara, where gratuitous instruction may be received in music, painting, and architecture. There are extensive establishments for the spinning and weaving of silk. An annual fair is held on the 22d of August, lasting 14 days; the amount of money taken in at this fair is said to be £1,200,000.

#### MILAN.

Thirty-two miles, and we arrive at the ancient city of *Milan*. Population 196,000. The principal hotel is the *Hotel de Ville*, one of the best-kept in Italy.

Milan is situated in a fertile and richly-

cultivated plain, between the Olono and Lambra, and is connected with these rivers by the Variglio Grande and other canals, 79 miles from Turin and 150 from Venice. It is the principal city of N. Italy, nearly circular in its formation, and is surrounded by a wall which was mostly erected by the Spaniards in 1555. The space between the canal and wall is laid out in gardens and planted with fine trees; the city proper is about eight miles in circumference, and, although like most ancient cities, it is very irregularly laid out, yet it is one of the most interesting in Europe, full of activity and wealth, has some noble thoroughfares, and displays a number of fine buildings kept in thorough repair. An advancement in improvements of all kinds is visible, and is free from every symptom of a declining population. It is a great business city, and monetary transactions are exceedingly well conducted, and is extremely advantageous to the traveler in point of obtaining extended letters of credit, etc.

Milan stands at an elevated height of 452 feet above the sea. It was annexed to the Roman dominions by Scipio Nasica 191 B.C. It ranked the sixth city in the Roman empire in the 4th century. In the 12th century it was the capital of a republic, and afterward of a duchy in the families of Sforza and Visconti. It was held by Spain, after the battle of Pavia, until it was ceded to Austria in 1714. It was taken by the French in 1796, and also after the battle of Marengo in 1800. From 1805 until 1814 it was the capital of the kingdom of Italy. The barracks of Milan are very extensive: the largest, *Caserna Grande*, is 900 feet in length and 700 in width. In front and on the sides is the *Foro Bonaparte*, laid out in elegant walks planted with trees. In the rear is a large open space called the *Piazza d'Armi*, where the Simplon road commences by the *Arco della Pace*. This arch is a fine specimen of modern architecture; it is of marble, richly adorned with statues, and was designed by the Marquis Cagnola. Its length is 73 feet, depth 42 feet, and height 74; 98 feet to the top of the principal statue. Facing the city is a bronze statue of Peace in a car drawn by six horses.

The city is entered by ten gates; the richest one, and the most remarkable, is

the *Porta Orientale*. Many of the others are interesting from historical associations, such as the *Porta Ticinese*, leading to Pavia, through which Bonaparte passed after the battle of Marengo; and the *Porta Romana*, erected at the time of the arrival of Margaret of Austria, wife of Philip III. of Spain. Between the *Porta Tanaglia* and the *Porta Vicellina* stood, in former times, the ducal castle erected by Galeazzo Visconti II. in 1358. It was destroyed after the duke's death, but rebuilt by Francesco Sforzi, and has since been converted into a barrack, which has been greatly strengthened since the outbreak of 1849. During Eugene Beauharnais' government a Doric gateway was erected of granite, with a portico in the same style. The *Amphitheatre* is located on one side of the *Piazza d'Armi*, and is capable of accommodating 20,000 spectators. Aquatic sports might easily take place here, the facilities for flooding it being very extensive. Napoleon witnessed a regatta here in 1807.

## CHURCHES.

*The Duomo*.—This magnificent cathedral astonishes and enchants the beholder. Fear not that you are expecting more grandeur and beauty than you will realize, for this is impossible. It does occur with other buildings, even with St. Peter's, but never with this sublime creation of art. "Its forest of pinnacles, its wilderness of tracery, delicately marked against the gray sky, the impression sinks deeper and deeper into the mind, wonderful! wonderful!" What a head was that which gave birth to this conception! How it must have glowed as the great temple sprang forth within it, holding up its pinnacles to heaven, and shedding this sense of grandeur upon earth. The style of architecture, although somewhat varied in consequence of being such a length of time in process of erection, and the different ideas of a large number of artists displayed upon it, is universally admitted to be of exquisite beauty. It is constructed entirely of white marble from the quarries of the Gandoglia, beyond Lake Maggiore, which was bequeathed to the Duomo by Gian Galeazzo. It is in the form of a Latin cross; the entire length of the building is 490 feet, breadth 180; height to the top of the statue 354 feet, length of the transept 234 feet,

height of the nave 152 feet. The façade presents a fine general effect; the central tower and spire is very beautiful. There are accommodations for several thousand statues, but the precise number we are unable to give, not having had time to count them; however, for the benefit of those who would like to judge for themselves, we will give the statement of different authors: M'Culloch says 4500; Dr. S. I. Prime, author of *Travels in Europe and the East*, affirms that there are already 7000, and places for 8000 more; "Murray" says 4400, which is the most correct. In order to appreciate fully the grandeur of the Duomo, every person who can do so should ascend the flight of 160 steps to the roof. The most delightful time for enjoying this the widest and loveliest prospect in Italy is before sunrise or after sunset, particularly the latter, as an Italian sky at this hour of the day is surpassingly beautiful.

"All its hues,  
From the rich sunset to the rising star,  
Their magical variety diffuse:  
And now they change; a paler shadow strews  
Its mantle o'er the mountains; parting day  
Dies like the dolphin, whom each pang imbues  
With a new color as it gasps away,  
The last still loveliest, till—'tis gone, and all is  
gray."

The interior of the Cathedral is very imposing: "Its double aisles, its clustered pillars, its lofty arches, the lustre of its walls, its numberless niches filled with marble figures, give it an appearance novel even in Italy, and singularly majestic." The view is not in the least obstructed, although it contains many clusters of pillars which support the vault, nearly 90 feet in height, but, being only 8 feet in diameter, scarcely conceal any portion of the building from the eye. The high altar is situated, as in all other ancient churches, between the clergy and the congregation, and immediately before the choir. In a subterranean chapel beneath the dome is a shrine in which are inclosed the remains of St. Charles Borromeo, archbishop of Milan in the 16th century. The five doorways were executed by Mangoni in 1548; the two granite columns on either side of the centre doorway are composed of a single block of marble, and were presented by St. Charles. The pavement, composed of red, blue, and white mosaics, is arranged most tastefully in different figures; the



whole scene is greatly enlivened by the morning sun, which shines through the eastern window. The three immense windows behind the high altar are very imposing, and the dark bronzes of the pulpit increase the brilliancy of the background.

Suspended from the vaulting over the altar is a casket containing one of the nails of the cross, which is always exposed at the annual feast of the "Invention (*find-  
ing*) of the Holy Cross," at which time it is also carried through the streets with all due solemnity, and followed by a procession. Among the other relics belonging to the Cathedral is the towel with which Christ washed the feet of the disciples, part of the purple robe which he wore, and some of the thorns from his crown; a stone from the Holy Sepulchre; the rod of Moses; teeth which belonged to Daniel, Abraham, John, and Elisha, etc.

This cathedral is certainly the finest Gothic edifice in Italy, and, as a church, ranks next to St. Peter's. No person can fail to be impressed with its sublimity; and the idea suggests itself to one beholding it that, although Nature in her works was so perfectly faultless and impressive, man, in his efforts to compete with her, was brought into very close alliance. If so grand at all times, how greatly must that grandeur be increased when the entire building is illuminated, as it was after the battle of Magenta, and to celebrate at the same time the anniversary of the five days of March, 1848, when the Milanese rose and expelled their Austrian masters? After the entire city was illuminated, gorgeous rays of light, representing the Italian colors, red, green, and white, blazed forth simultaneously from this magnificent edifice; spire, roof, and body presenting a mysterious grandeur and sublime beauty, with which no one could fail to be everlastingly impressed. The delicate tints of the crimson, as they reflected upon the white marble of the Cathedral, were scarcely surpassed by the deeper color which it afterward assumed, and then so mysteriously changed into green, and then to the purest white.

*Tombs and Monuments.*—These are very numerous, but we shall endeavor to give the most important. Tomb of Giovanni Giacomo de' Medici, uncle of San Carlo Borromeo, designed by Michael Angelo; tombs of Cardinal Caracciolo, governor of

Milan, and Giovanni Andrea Vimercati, a canon of the Cathedral, are very striking. Monument of Marco Carelli, a benefactor, is quite remarkable; also the tomb of Ottone Visconti, archbishop of Milan, is composed of red Verona marble. Above this tomb is a sitting statue of Pope Pius IV.

*Chapel of the Holy Sacrament, or dell' Altaro*, derives its name from the splendid candelabrum which stands before it, presented by Giovanni Battista Trivulzio, arch-priest of the Cathedral. It contains quite a number of slab tombs, statues, etc. The Baptistery contains the ancient font from the bath of the lower empire, where baptism was administered by immersion. On the high altar is the superb tabernacle of gilt bronze, adorned with figures of our Savior and the twelve apostles, presented by Pius IV.

In the subterranean church under the choir services are performed during the winter, it being more comfortable than the one above. From this you enter the chapel of San Carlo. It is lighted by an opening in the pavement above, but tapers are used to increase the light, which is not sufficiently strong to allow the objects to be seen. The walls are covered by illustrations of the principal events in the life of the saint. His body is deposited in a very elegant shrine of gold and gilded silver, presented by Philip IV. of Spain. The corpse is arrayed in splendid robes in an inner coffin, and seen through panes of rich crystal, resembling the finest glass. The principal sacristy contains many objects of interest, especially the specimens of jewelry, which are very elegant.

*Church of St. Ambrogio*, founded and dedicated to the martyrs of SS. Gervasius and Protasius, whose bones were removed here by St. Ambrose while Bishop of Milan. The building, as it now stands, was erected by Archbishop Anspertus. Among the most interesting relics of this church are the doors, containing small panels, which are a portion of the gates closed by St. Ambrose against the Emperor Theodosius after he slaughtered the inhabitants of Thessalonica. They are composed of cypress, and are extremely ancient in appearance. Beneath the high altar are deposited the remains of St. Ambrogio, and of Saints Gervasius and Protasius. Over the altar is the canopy glicker-

ing with gold, and supported by columns of porphyry.

One of the finest specimens of art is the elaborate facing of the altar. The front is divided into three compartments, containing smaller tablets composed of plates of gold; the back and sides of silver set with precious stones, and richly enameled. It is kept closely covered most of the time, but is shown upon the receipt of a small fee by the sacristan. It was presented by Archbishop Angilbertis II. in 836, and the name of "Volvonius," the artist, is still preserved upon it. In 1795 the Revolutionary Commissioners made an attempt to seize it, for the purpose of melting it down. The *Pulpit* is a singular structure, built upon eight arches; the vaulting of the tribune is a splendid specimen of Byzantine art; it is covered with mosaic upon a ground-work of gold, and dates back to the 9th century. The chair of St. Ambrose, curiously decorated, stands in the centre of the tribune. The chapel of *San Satiro* contains many fine mosaics, the most interesting of any in the church.

In this church the German emperors usually received the Lombard crown. Here also is the brazen serpent fabricated by Moses in the wilderness. Adjoining this church is the Convent of St. Ambrozio, now the *Military Hospital*. It was formerly very splendid, and traces of its beauty are still visible. The interior of the refectory is a fine specimen of Italian decorations in fresco, by *Calisto da Lodi*.

*Church of St. Eustorzio* is one of the most ancient churches in the city: it was dedicated in the 4th century by Archbishop Eustorzio. It escaped the destruction of Barbarossa, and has been remodeled, and much reduced in size. The *monuments* exceed in interest any in Milan. They are placed in the different chapels. The most remarkable are as follows: One, very beautifully executed, erected to Stefano Brivio; marble monument to the son of Guido Torelli, Lord of Guastalla in 1416; tomb of Stefano Visconti, son of Matteo Magno (this is very ancient: the design is a sarcophagus supported by eight columns, resting on lions of marble); monuments of Uberto Visconti and the wife of Matteo Magno; and tombs of Gaspar Visconti and his wife Agnes. In the chapel of Pietro Martiri is a very beautiful monument erected to the

saint. Here are also many fine statues, and allegorical representations of the virtues. On the outside of the church is a pulpit, from which St. Pietro preached to the heretics. He was murdered near *Barlassina*, and was canonized by the Church of Rome 13 years after his death, his principles being greatly admired. A statue has been erected in the Plaza opposite upon a lofty granite column.

*Church of La Madonna di San Celso* is one of the richest churches in the city. The court in front is exceedingly handsome, and the façade remarkable for its sculptures. The Altar of the Virgin, rich in cloth and gold, has the figure still preserved upon it; on either side of the fine organ are statues of the prophets. The cupola has twelve sides, and as many statues. It is said that on the site of the present edifice St. Ambrose placed a picture of the Madonna, who afterward appeared there on the 80th of Dec., 1483. This miracle drew so many persons to the church, which was then a very small one, that it was deemed judicious to erect the present building, which was commenced in 1491.

*Church of Santa Maria delle Grazie*, together with the Dominican convent, was founded in the year 1463. The interior of the church still presents a grand appearance, although extremely dilapidated. The frescoes and paintings in the different chapels are good, and the altar is beautifully inlaid with marble. On the wall of the refectory is the magnificent *Cenacola*, or "Last Supper," by Da Vinci; it is 80 feet in length by 15 in height. It has suffered dreadfully from damp, age, and violence, but still remains the most celebrated painting in the world. The monks cut a door through the wall, cutting away the feet of the principal figure, and it was violated to a still greater extent when Napoleon had possession of Milan, the monastery being used for barracks, and this room as a stable. This painting was one of Da Vinci's first works, upon which he was employed sixteen years; the head of our Savior, which is really the most beautifully conceived portion of the entire subject, was the only part which he felt his inability to do perfect justice to (Raphael and Rubens have also expressed inability); but his success proved to be beyond criticism or comparison. Many a tear has been shed

by travelers while viewing this lovely yet sad composition ; lost in admiration of its magnificence, we sit before it and gaze upon the attractive features of John and Peter, expressing so much love and impulse, and turning from them to the miserable, wretched traitor, until we are moved by every touch of skill bestowed by so truthful and glorious a master. But few years can pass before it will be entirely obliterated from the view of those who would wish to behold this lovely composition, all efforts of modern artists to restore its former beauty having proved ineffectual.

"Leonardo da Vinci was the son of Pietro da Vinci, a notary. He was born in the castle Da Vinci, near Florence, in 1452; he early became a pupil of Andrea Verocchio, and attained distinction with the first years of his manhood. He painted some time at Florence, afterward at Milan. By the command of Leo X. he visited Rome in his sixty-first year; there he found Raphael and Michael Angelo in the plenitude of their powers, and, from prudential reasons, did not enter the lists with them. Upon the invitation of Francis I. he went to Paris, where he terminated his earthly career at the ripe age of seventy-five." "Francis was affectionately attached to his distinguished protégé, whom he had loaded with honors; and he no sooner ascertained that his end was approaching than he hastened to the death-chamber. Da Vinci had just received the last consolations of religion when he discovered the presence of the king, and, despite his exhaustion, he endeavored to rise in his bed, in order to express his sense of the favor which was thus shown him; but the effort was too great, and, before he had uttered more than a few sentences expressive of his regret that he had not used his talents more profitably for religion, he was seized with a paroxysm which rendered him speechless. As he fell back upon his pillow, the king sprang forward and raised his head upon his arm; and thus, upon the bosom of the young monarch, Leonardo da Vinci drew his last breath. The good effects of his sojourn at the French court did not, however, expire with him. Although he had declined, owing to his advanced age, to undertake any new work, he had given public lessons and lectures which

had awakened an emulation in art destined to produce the most beneficial results; and the three famous artists, Censin, Janet, and Limoges, were alike his pupils." "Leonardo was not only the earliest in time of the four great boasts of modern painting, the others being Correggio, Raphael, and Titian, but an accomplished engineer, architect, poet, musician, and engraver. The art of painting in chiaro-oscuro is said to owe its perfection to him. He did not study the antique, but evolved his magical grace of outline, as well as his marvelous conception of character, from the study of nature and the clear depths of his own consciousness. From his works Raphael first discovered that awakening of his own innate but plumbering perceptions of beauty, which, in their unrestrained action, elevated him to the empyrean art."

Church of *San Vittore al Corpo*, formerly the Basilica Porziano. The interior magnificence of this church is noted, and all the decorations are of the most elaborate description. The location commemorates the spot where the patron St. Victor, who was a soldier in the army of Maximilian, suffered martyrdom; he was beheaded A.D. 303. In this church are some fine paintings, sculpture, and monuments.

Besides the churches already mentioned there are numerous others containing objects of interest.

*Palazzo del Corte*: this noble structure was erected by the French upon the site of the old Sforzi palace. It was one of the finest palaces in Italy, with numerous spacious apartments decorated with elegant paintings, and some of the rooms hung with Gobelin tapestry. But little of it now remains except the chapel of San Gotardo, the steeple of which is a singular specimen of the architecture of the 14th century, and is considered one of the finest in Milan. It was the first to contain a clock which struck the hours; from this circumstance the neighboring street was named "Dell Ore." In connection with the gilt brass angel on the summit, a singular story may be related: "A bombardier in 1833 being condemned to die, offered to beat down the head of the figure at one shot, and being allowed his trial, he succeeded, and his skill purchased his pardon." The tomb of Giovanni Maria Visconti was in

the chapel of St. Gothard, near the altar, but has been entirely destroyed. It was while he was proceeding to church on the 16th of May, 1412, that he was slain. The barbarous cruelty of this tyrant is almost incredible, his favorite amusement being to witness his blood-hounds tear into pieces the bodies of human beings.

The *Brera* has a noble collection of paintings by most all the artists in Italy, best and second best, also many engravings. The *Observatory* belonging to the *Brera* was founded in 1762, under the direction of Father Boscovich. Many fine instruments are provided here, and the observations published annually by Carlinio, the director. In the entrance-hall of the *Pinacoteca* are many frescoes of different Lombard masters.

*Pinacoteca*.—Paintings.—*Room 1st*: Titian—St. Jerome in the Desert. Rubens—the Institution of the Lord's Supper. Agostina Caracci—Woman taken in Adultery. Annibale Caracci—the Woman of Samaria at the Well, etc. *Room 2d*: Tintoretto—Holy Cross, with many Saints and a Pietà. Paul Veronese—St. Gregory and St. Jerome, St. Ambrose and St. Augustine, and Adoration of the Magi, also the Marriage of Cana. *Room 3d*: Gentile Bellini—St. Mark preaching at Alexandria in Egypt. Giovanni Sanzio, *father to Raphael*—a fine picture of the Annunciation. Paul Veronese—our Savior in the house of Simon the Pharisee. Giotto—the Virgin and Child signed. *Rooms 6th and 7th*: Albani—Triumph of Love over Pluto. Guercino—Abraham dismissing Hagar, much admired by Byron. Andrea Mantegna—a Dead Savior and two Marys. Raphael—Marriage of the Virgin, one of his earliest and most interesting works. *Rooms 8th and 9th*: Alessandro Turchi—full length Magdalene. Bonifazio—Presentation of the Infant Moses to Pharaoh's Daughter. Sassoferrato—the Virgin and Infant sleeping. *Rooms 10th and 11th*: Salvator Rosa—the Souls in Purgatory. Leonardo da Vinci—the Virgin and Child with a Lamb. Camillo Procaccini—the Nativity, with Adoration of the Shepherds. Gaudenzio Ferrari—the Martyrdom of St. Catharine. *Room 12th*: Leonardo da Vinci—Head of our Lord in red and black chalk. *The Museo Lapidario* contains some very ancient and interesting sculptures,

Among them is the statue of Napoleon by Canova; equestrian statue of Bernabo Visconti; statue of Gaston de Foix; monument of Lanino Curzio, the poet.

The *Biblioteca Ambrosiana*, open daily from 10 to 3, except Sundays. It contains 5600 MSS. and 100,000 printed volumes. This institution was founded by Cardinal Federigo Borromeo, archbishop of Milan, and was the earliest library in Europe open to the public. The MSS. are of the highest importance, many of which have been brought from suppressed convents: among them is a note-book of Leonardo da Vinci's; lost oration of Cicero; translations from Homer, Josephus, and others; Livy translated into English; a volume of drawings by Da Vinci. A large sum of money was offered for these works, which were originally in 12 volumes, by the King of England; it was, however, refused, and the volumes were presented to the library by Galeazzo Areonote; 11 of them, however, were removed to Paris at the time the French occupied Lombardy. There is also the correspondence between Cardinal Bembo and Lucretia Borgia, with a lock of her hair attached.

The principal room is adorned with a frieze of portraits of distinguished individuals; it also contains busts of Lord Byron, Thorwaldsen, etc.

The *Gallery and Museum* possess a great many paintings, statues, drawings, etc.

The *Teatro della Scala*.—This is the Opera-house of Milan, and is the finest in the world, surpassing even that of San Carlo at Naples. The interior arrangements are very fine: it has six tiers of boxes, and will accommodate 3600 spectators; most of the boxes are private, and have small rooms attached. The stage is 150 feet deep. Length of the building from the front of the centre box to the curtain is 95 feet, and width 73 feet. Milan has eight other theatres, two of which are open for day performances.

*Ospedale Grande*.—This most excellent and well-regulated institution was founded by Francis Sforza in the 15th century. It is open to all nations and religions. Medicines are distributed gratis to the poor upon receipt of physicians' prescriptions. The building has been kept in a flourishing state through the liberality of Francis Sforza, his duchess Bianca Maria, and

other inhabitants. It will accommodate 2500 persons, and the number of patients admitted annually is 22,000. The system is very perfect, as much so as in Paris. Sisters of Charity attend upon the sick; the name, disease, and physician's directions are recorded over the head of each patient. The building is kept clean, well ventilated, and free from any thing that is disagreeable.

*Private Palaces.*—Some of these are very beautiful. Among them are the Serbelloni, Vittii, Marino, and Visconti palaces; also one of great beauty, the Palazzo Belgioioso, formerly the villa of Napoleon, afterward of Eugène Beauharnais.

The *Piazza de Mercanti* contains some remains of old Milan; the large square building in the centre was the *Palazzo dell Ragione*, where assembled, in earlier times, the magistrates of the commonwealth of Milan, and where, at a later date, the ducal courts of justice sat. Other buildings of interest surround this piazza; one of the most curious is the *Loggia degli Ossi*; from the balcony in front, the podesta asked the assent of the citizens to the acts of government, and the sentences of criminals were here proclaimed. The coats of arms of the six quarters of the city, and of the Visconti-Sforzas, decorate the front. On the opposite side of the piazza is located the ancient college. By the side of the Loggia is the ancient Sculo Palatina, in front of which are statues of St. Augustin and Ausonius. This is the business portion of the city, and some of the principal streets are in this vicinity, containing the best shops in Milan.

Some of the principal buildings in Milan are the government and judicial palaces, City Hall, Mint, Custom-house, Treasury, etc. It also has four asylums, several hospitals, two work-houses, a government loan bank, two lyceums, a high female school, six gymnasiums, deaf and dumb school, colleges of medicine, a military geographical institute, many primary schools, and various societies of literature, agriculture, etc.

The manufactures are silks, velvets, laces, carpets, goldsmiths' wares, hats, leather, earthenwares, etc.; an extensive commerce in Parmesan cheese and rice; and, next to Venice, it is the largest book-mart in Italy. It has also a large tobacco manufactory. The living is quite rea-

sonable. The American bankers are Ulric & Co., 21 Via Bigli, where good rates of exchange may be obtained.

From Milan a very pleasant excursion can be made to *Lake Como*. Railroad to the town, dist. 28 m. Fare 5 frs. 20 c. Principal hotel, *Volta*. Population 21,000. Como was formerly a town of some importance. It is surrounded by hills, and defended by double walls. It has four gates, one of which, leading to Milan, is a grand specimen of architecture. It is quite celebrated for its industry and trade. In ancient times it was an extensive manufacturing place, the number of looms exceeding those of Lyons. The scenery around Como is perfectly fascinating, so much so that it is impossible to study, the desire being so great to look out constantly upon its picturesque loveliness. The public buildings are quite numerous; there are 12 churches, a lyceum erected by the French, a library of 15,000 volumes, two female seminaries, an ecclesiastical college, a hospital, orphan asylum, cabinet of natural history, botanic garden, etc. A handsome casino has been added within a few years. Its manufactures are silks, woollen cloths, cotton yarn, and soap. The fine climate of Como entices many visitors. Near the city is the Villa d'Este, now a hotel, formerly the residence of Queen Caroline of England.

The *Duomo* is an imposing building, constructed of white marble, of various styles of architecture. It contains some good paintings, and many of the chapels and altars are exceedingly beautiful. In front of this cathedral is a statue of Pliny the younger, who was a native of this place, and so frequently wrote from the borders of the lake. The sculpturing on the exterior of the Duomo, representing the Flight into Egypt and the Adoration of the Magi, are of exquisite workmanship.

The *Lake of Como*, so beautifully described by Rogers, is situated in the midst of hills, surrounded by ancient and picturesque ruins. The views from every portion of this lovely sheet of water constantly charm the eye. Its borders are covered with villas, belonging to people of wealth and artists. Bulwer has made the name of Lake Como familiar to every one by his elaborate description of it in the play of the Lady of Lyons. The Count describes to Pauline his palace in most elaborate lan-

guage: "A deep vale, shut out by Alpine hills from the rude world, near a clear lake margined by fruits of gold and whispering myrtles; glassing softest skies, cloudless, save with rare and roseate shadows;" there, "A palace lifting to eternal heaven its marbled walls from out a glossy bower of coolest foliage musical with birds." So we might follow up the description; but Nature will prove more lovely and attractive, and those who visit this charming spot will undoubtedly be impressed with all the beauties of scenery which have inspired so many authors.

Should the tourist have a few days or weeks to spare, we would most decidedly say, spend them at Lake Como. Here you have seclusion and sublimity; luxuriant woods and dazzling waters; smiling white villas, surrounded by perfumed citron groves and orange-trees; the horizon on one side dotted with the loftiest Alpine peaks, while on the other it is blended with Italia's richest plains; and when the distant landscapes are hidden from the view, and we near approach the shores of this dazzling lake, the lesser hills, clothed to their summits in richest vegetation, fill up the scene:

"Sublime, but neither bleak nor bare  
Nor misty are the mountains there—  
Softly sublime—profusely fair;  
Up to their summits clothed in green,  
And fruitful as the vales between,  
They lightly rise,  
And scale the skies,  
And groves and gardens still abound;  
For where no shoot  
Could else take root,  
The peaks are shelved and terraced round.  
Earthward appear in mingled growth  
The mulberry and maize; above  
The trellised vine extends to both  
The leafy shade they love.  
Looks out the white-walled cottage here,  
The lowly chapel rises near;  
Far down the foot must roam to reach  
The lovely lake and bending beach;  
While chestnut green and olive gray  
Checker the steep and winding way."

The Lake of Como is thirty-five miles long, and averages two and a half broad. There are two lines of steamers which run the whole length of the lake, and the opposition between them was so great in 1873 that they almost paid the tourist to patronize them. The fare is a mere trifle, but, changing as it does, it is impossible to give it with exactness. There are five or six

departures each day for *Colico*, with several for *Lecco* and *Tremezina*.

Naturally there are many lovely spots on the Italian lakes which might be recommended; but if travelers wish to spend some weeks instead of days in the midst of luxuriant gardens, flowers, and vineyards, with the loveliest views, we would say emphatically, *Bellagio*, *Cadenabbia*, and *Villa d'Este*, on Lake Como; *Lugano*, on Lake Lugano; and at *Stresa* and *Pallanza*, on the Lake Maggiore.

On the western bank, starting from Como, the *Villa Raimondi* is passed.

Farther on the western side is *Villa d'Este*, formerly the residence of Queen Caroline, wife of George IV. of England. Hotels, *De Ville*, *D'Este*, and *Reine d'Angleterre*, kept by M. Gianella: these houses are well conducted, and situated on one of the most beautiful spots on the lake, only half an hour from the town of Como.

On the opposite shore is *Villa Trubetzkoi*, the property of a Russian prince by that name.

Next on the eastern side is *Villa Tagliani*, formerly the property of the celebrated danseuse, now belonging to her son-in-law, Prince Trubetzkoi.

Passing numerous places of more or less importance, *Cadenabbia* is reached: this is without doubt one of the most lovely positions on the lake, surrounded by lemon and citron trees. The *Hôtel Bellevue*, one of the handsomest houses in Italy, is situated on the borders of the lake, and contains every comfort a first-class hotel should contain; while its two managers, both of whom speak English, are unremitting in their attention to their guests. A new road through beautiful scenery connects this house with Lugano.

Close to the hotel is the *Villa Carlotta*, the property of the Duke of Sachsen-Meiningen, widower of the Princess Charlotte of Prussia. The marble saloon is ornamented with Thorwaldsen's *Triumph of Alexander*, which cost \$80,000; it contains a Cupid, Venus, Paris, Magdalene, Psyche, and Palamedes—all by Canova. In the billiard-room there is a chimney-piece with a frieze by Thorwaldsen. There are several fine modern pictures.

The villa is freely shown to visitors; a small fee is expected.

A walk should be taken to the church

of *Madonna de S. Martino*, on a height above the town—one and a half hours; the plateau commands a beautiful view.

There is also a long excursion to *Monte Crocione*, which commands a magnificent view of Mt. Blanc, Mt. Rosa, and the Bernese Alps, with all the Italian lakes. Time occupied, twelve hours; guide, 5 frs.

Immediately opposite Cadenabbia is the town of Bellaggio; row-boat, 3 frs.; steamer crosses several times each day.

*Bellaggio*.—Hotels, *Grande Bretagne* and *Villa Serbellone*. These two magnificent hotels belong to the Messrs. Mella, the kings of hotel-keepers on the Italian lakes. The Grand Bretagne is now the longest hotel in Italy. In 1873 a wing was added to each end: one for the purpose of a dining-hall—this is frescoed and furnished in the Pompeian style, a picture of elegance and good taste; corresponding with this, at the other end, is a magnificent ball-room, capable of accommodating four hundred dancers. The hotel is conducted in an elegant and sumptuous manner by its proprietor, Mr. Mella, son of the former proprietor, Mr. Antonio Mella.

On the summit of the promontory which separates the two arms of the lake, and commands what is generally considered the finest view on the Lake of Como, as well as Lecco, surrounded by its beautiful park, which covers the entire end of the peninsula, stands the *Hôtel Villa Serbelloni*, admirably managed, which the traveler of leisure will find hard to leave when once comfortably settled.

Visit the *Villa Melzi* and *Villa Giulia*. In the Villa Melzi are numerous works by Canova. See the busts in the vestibule. Notice in the saloon dedicated to Napoleon I. a splendid portrait of the emperor in the costume of President of the Italian Republic. Examine the chapel in the garden. A fee should be given to the custodian as well as to the gardener.

*Monte S. Primo* is often ascended from Bellaggio; the view is most extended and lovely. The base can be reached on horseback; the ascent will occupy five hours.

There are numerous other towns on the way to Colico: *Verenna*, *Albergo Reale*, on the eastern side, near which is the *Fiume Latte*, a fall of nearly one thousand feet high; but during the summer, or during

very dry weather, there is very little water. There are marble quarries here.

Nearly opposite is the town of *Menaggio*. Hotels, *Corona* and *Victoria*; the last to be avoided.

*Rezzonica*, on the same side. There are some fine ruins here of the 18th century.

On the eastern side, *Bellano*, with extensive iron works. Above this, *Dervio*; then *Colico*, whence diligences are taken to cross the Splügen Pass; see Route 47, *Switzerland*, vol. iii. Also across the Bernini Pass; see *Switzerland*, Route 54. To St. Moritz and the Engadine, see Route 56, *Switzerland*, vol. iii.

*Colico* (*Hôtel Piazza Garibaldi*), a village situated at the foot of Mount Legnone.

*Chiavenna* (*Hôtel Conradi*) was once a flourishing town in possession of the Dukes of Milan, and the ruins of former residences and palaces of the nobles are still to be seen. The Church of San Lorenzo, the Baptistery, and the charnel-houses, in which skulls and bones are curiously arranged, may be visited by travelers. About four miles from Chiavenna is the Fall of Gardona, which is worth a visit. The road from Chiavenna to the Lake of Riva is rather disagreeable, and the scenery is very uninteresting. Riva is situated at the north extremity of the lake.

*Campo Dolcino* is but a miserable village, consisting of a few detached groups of houses. The Lira valley, through which the road now passes, presents a scene of desolation, occasionally modified by chestnut-trees, which hide, in a measure, the barrenness of the rocks which surround them.

For the Splügen Pass, Coire, and to Zurich, see Route 47, *Switzerland*, vol. iii.

From Cadenabbia to Lugano, in Switzerland, and Lake Maggiore, see Route 34. There is a new road, completed in 1873, passing Porlezza.

*Lugano*, most charmingly situated on the borders of the lake of the same name. It contains nearly 6000 inhabitants, all of whom speak the Italian language. *Hôtel Bellevue*, a new house, well conducted by M. E. Pozzi, near the landing. Lugano divides with Bellinzona and Locarno the honor of being the seat of government of the canton of Tessin. The beautiful country surrounding Lugano, and its healthy climate, offer great inducements to the traveler to make a lengthened stay. The *Villa*

*Tanzina*, five miles south of the town, contains an elegant little temple, inclosing a bust of "the Father of his Country." The owner of this villa made a large fortune in the United States.

Fail not to make an excursion to the little chapel on the summit of *Monte S. Salvadore* before leaving Lugano. It is almost surrounded by the winding of the lake, and the glorious views from its summit are the choicest pictures in Italy.

From Lugano (*Hôtel Bellevue*) to Luino, diligence daily in 2 h. 80 m.; fare, 8 frs. 60 c.; carriage, two horses, 20 frs.

Steamers from Luino to *Pallanza* and *Stresa* several times each day. Leaving Luino, where passengers disembark when crossing to Lake Como by Lake Lugano, the Borromean Islands are reached, the principal object of attraction on the lake. The group known by this name consists of *Isola Bella*, *Isola Superiore*, *Isola Madre*, and *Isola S. Giovanni*. The steamer touches at *Isola Bella*, the most lovely of the group; it is the property of the Count Borromeo, who resides here a part of every year in his magnificent palace. An ancestor of the present count, Vitalio Borromeo, in 1690, took the present palace, and converted a naked rock into the present paradise. It certainly looks like a fairy creation. The garden is elevated 100 feet above the lake by a series of terraces, ten in number. These terraces are adorned with statues, obelisks, trees, and vases. Here, in sight of the Alpine snows, bloom all the tropical flowers and plants; the orange, the lemon, the pomegranate, and the cactus, all thrive equally well. Of course the terraces are covered over in winter and warmed by stoves, but in summer the creation is most enchanting. The camphor and laurel tree flourish here in perfection; the very air is fragrant with orange-flowers and rose-buds, and the clear lake is "margined by fruits of gold and whispering myrtles." Fail not to visit the palace; it is freely shown to strangers. A fee of 50 centimes to the custodian, also to the gardener, is expected from each person. There is a hotel adjoining the chateau.

Opposite these islands is situated *Palanza*, the principal town in the district, in one of the most lovely positions on the lake, and containing a very fine hotel—the *Grand Hôtel de Pallanza*, a new house,

surrounded by a beautiful garden, and finely conducted by Mr. Seyschab, its proprietor. Row-boat to the islands and back, 4 frs.

*Baveno* is situated on the same side of the lake, between *Pallanza* and *Stresa*. Make the ascent of *Monte Monterone*, which stands between Lake Maggiore and Lake Orta. The view from the summit is not surpassed even by that from the Rigi. Donkey to make the ascent, 4 frs.

Directly opposite the islands is *Stresa*, a favorite stopping-place for travelers. *Hôtel des Iles Borromées*, in a beautiful position, well managed; prices moderate; reading-rooms, billiard-rooms, hot and cold baths, etc.

Steamers pass up and down the lake several times each day, stopping at *Canobbio*, *Canmero*, *Intra*, *Laveno*, and *Arona*, in addition to places already mentioned.

Trains leave *Arona* several times each day for *Milan*, and diligences daily from *Magadino* across the *St. Gotthard Pass* to *Zurich*; see Route 34, *Switzerland*, vol. iii. Also by the *Bernardino Pass* to *Coire*; see Route 57, *Switzerland*, vol. iii.

From *Stresa* an excursion should be made to *Orta* and *Varelo*, returning to *Arona*; this will occupy three days, and will well repay the tourist. The distance to *Orta* is seven hours, *Orta* to *Varelo* five hours, and *Varelo* to *Arona* six hours.

*Varelo* (*Hôtel Italia*) is the centre of numerous excursions, chief among which is that to *Sacro Monte*, a little over one hour's walk over a path finely shaded with lovely trees. This place is the object of many pilgrimages; it consists of a church, fountains, and forty-six chapels, containing representations in the life of the Saviour. It was founded by a Milanese nobleman, with the sanction of Innocent VIII., and to Italians is a spot of great reverence. The whole is buried among beautiful trees.

Omnibuses twice a day from *Varelo* to *Novara*.

We would advise the traveler now to proceed to *Florence* by rail *via* *Parma*, *Modena*, and *Bologna*, and return from *Naples* by *Ancona* to *Genoa*. The rail to *Bologna* has been finished through to *Florence*. In this manner he will be able to see the capitals of the former duchies of *Parma* and *Modena*, and the ancient city



of Bologna, and pass through a very interesting country, formerly but little traveled by Americans before the opening of the railroad.

*From Milan to Parma.* Fare, 17 75 fr.; time, 8½ hours.

If not pressed for time, stop a day at Piacenza, in former times a very fine city, situated near the River Po. Principal hotel *Croce Bianca*.

*Piacenza* was founded by the Romans 200 years before Christ. It was completely sacked by the Carthaginians during the second Punic War, and, after numerous other sieges and conflicts, it finally passed during the Middle Ages to the house of Farnese. Sforza at one time reduced its citizens to slavery, and sold 10,000 of them into bondage.

The *Piazza de Cavalli* is the principal place in the town: it is finely paved with granite. On one side is situated the *Piazza del Comune*, in front of which notice the equestrian statues of the Dukes Alexander and Ranuccio Farnese, executed by Mocchi, a pupil of John of Bologna. Alexander was the same duke who commanded the armies of Philip II. in the Low Countries, and took Antwerp in 1585.

The *Duomo*, which is situated at the extremity of the Contrada drilla, is the principal church of Piacenza. It contains some fine frescoes by Caracci. The other

churches are *Santa Maria di Campagna*, by Bramante. Although in a very damaged state, the beautiful frescoes of Pordenone are still conspicuous.

The church of *San Sisto* is the richest in the town: it contains several fine paintings. It was for this church that Raphael painted his celebrated Madonna *San Sisto*, now the principal gem in the gallery at Dresden. It was sold in 1758 to the King of Poland for \$40,000. Notice the monument to Margaret of Austria, daughter of Charles V., wife of Octavius Farnese, duke of Parma.

*From Piacenza to Parma.* Time, 1½ hrs.

Parma is finely situated on the River Parma, a branch of the Po: it contains 47,000 inhabitants. Principal hotel *Albergo della Posta*. This is one of the most ancient cities of Italy. It was conquered by the Romans 128 years before the Christian era, who made a colony of it under the name of *Colonia Julia Augusta Parma*. It was the residence of the Guelphs during the Middle Ages; was besieged by the Emperor Frederick II. in 1245. It was for a long time the scene of violent intestine wars between the Visconti, the Della Scala, and the Terzi. From 1545 to 1781 it was the residence of the princes of the house of Farnese, at which time it became united to Spain, and was the capital of the duchy of Parma. From 1815 to 1847 it was ruled by Maria Louisa, empress of France, and wife to Napoleon I. Since 1859 Parma has ceased to be an independent duchy; that and the duchy of Modena, as well as Tuscany, have been annexed to the kingdom of Victor Emmanuel.

The principal object of interest is the Ducal Palace, which contains the Academy of Fine Arts, Picture-gallery, Library, Museum, Archives, and Farnese theatre. The palace contains some fine pictures by David—the Toilette, and a splendid portrait of Maria Louisa. The Picture-gallery contains four of Correggio's masterpieces. The principal is his *St. Jerome*—the Madonna with the infant Saviour, St. Madeleine, and St. Jerome: it is known in Italy under the name of *Il Giorno*, "The Day," in contrast to his masterpiece in the gallery at Dresden, which is "The Night." The entire chamber is devoted to the exhibition of this work, which is mostly called *The Madonna di S. Girolamo*. His others

are the *Madonna della Scodella*, or the Flight into Egypt, *Descent from the Cross*, *Bearing the Cross*, and his *Madonna della Scala*, a fresco removed entire from the church of St. Michael: this last is in the library. The gallery contains many other valuable paintings by Caracci, F. Francia, and Van dyke. In the Sculpture-gallery there are several valuable antiques found in the ruins of Velleia. Among the modern works notice a bust of Maria Louisa by Canova. The Library of the Academy is one of the finest in Europe: it contains 140,000 volumes, 100,000 engravings, and 12,000 pieces of music. It also contains some most valuable relics, such as a manuscript of Petrarch, which belonged to Francis I.; a Hebrew Psalm-book, with notes by Martin Luther; a copy of the Koran, found in 1683 by the Emperor Leopold I. in the tomb of the Grand Vizier Kara Mustapha after the siege of Vienna; a letter of Dante, etc., etc.

The *Farnese Theatre* is also a most interesting object attached to the palace: it is now in ruins as far as the boxes and decorations go, having been built nearly 250 years ago. It was capable of holding 8000 people. It was the scene of the most superb spectacles produced in Italy for over 100 years. It was erected by Ranuce Farnese I. in 1618, and took ten years to build. It is over 1000 feet long and 100 wide: the Corinthian columns which decorate the proscenium boxes are 65 feet high. The architect of this superb structure was Aleotti.

In the Museum there are now 20,000 medals found in the ruins of Velleia.

The *Cathedral*, or *Duomo*, is the principal religious edifice of Parma; it is very ancient, having been commenced in the beginning of the 12th century. It is principally visited by strangers on account of the frescoes of the cupola, which were executed by Correggio, and were the last works of this celebrated artist, done between the years 1522 and 1530. Notice in the chapel of St. Agatha the monument erected to the memory of Petrarch, who was archdeacon of this church. The third chapel on the right contains a fine bas-relief representing a Descent from the Cross. The Cathedral should be visited as near noon as possible to obtain all the advantages of light.

The church of *S. Giovanni Evangelista* is

a small church, but in remarkable fine taste. The cupola was painted by Correggio, as well as numerous other frescoes therein. Attached to the chapel is a convent belonging to the Benedictine order. It was from this church that the celebrated fresco, the "Coronation of the Virgin," by Correggio, which is in the Library, was taken. The convent has been the refuge of numerous illustrious persons, among others Charles Emanuel of Sardinia, the Popes Pius VI. and VII. Notice in the church, over a small door in the left transept, a painting of St. John by Correggio.

The *Madonna della Steccata*, built in the 16th century, after the model of St. Peter's at Rome, is finely frescoed by Parmeggianino and Anselmi. Notice Moses breaking the Tables of the Law and the Adam and Eve, also the monuments of Rossi and Sforce. In the crypt the tomb of Alexander Farnese may be seen.

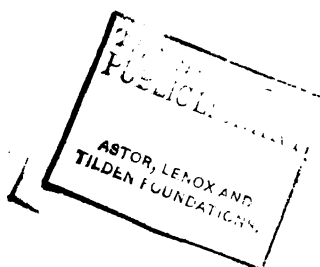
Attached to the church of San Lodovico, a building of little merit, formerly the Convent of St. Paul, is the *Camera di San Paolo*, which was formerly the parlor of the abbess. It was decorated in beautiful frescoes by Correggio, by order of the abbess, in 1519, for which my lady has received no small censure by different writers, one of whom says that these nude mythological figures pertain more to the house of a former citizen of Herculaneum or Pompeia than to the parlor of an abbess. The ceiling is decorated with emblems of the chase, cupids, the Graces, Fortune, Adonis, Diana, etc. The room should be visited as near noon as possible: remain in it some little while to allow your eyes time to become accustomed to the gloom.

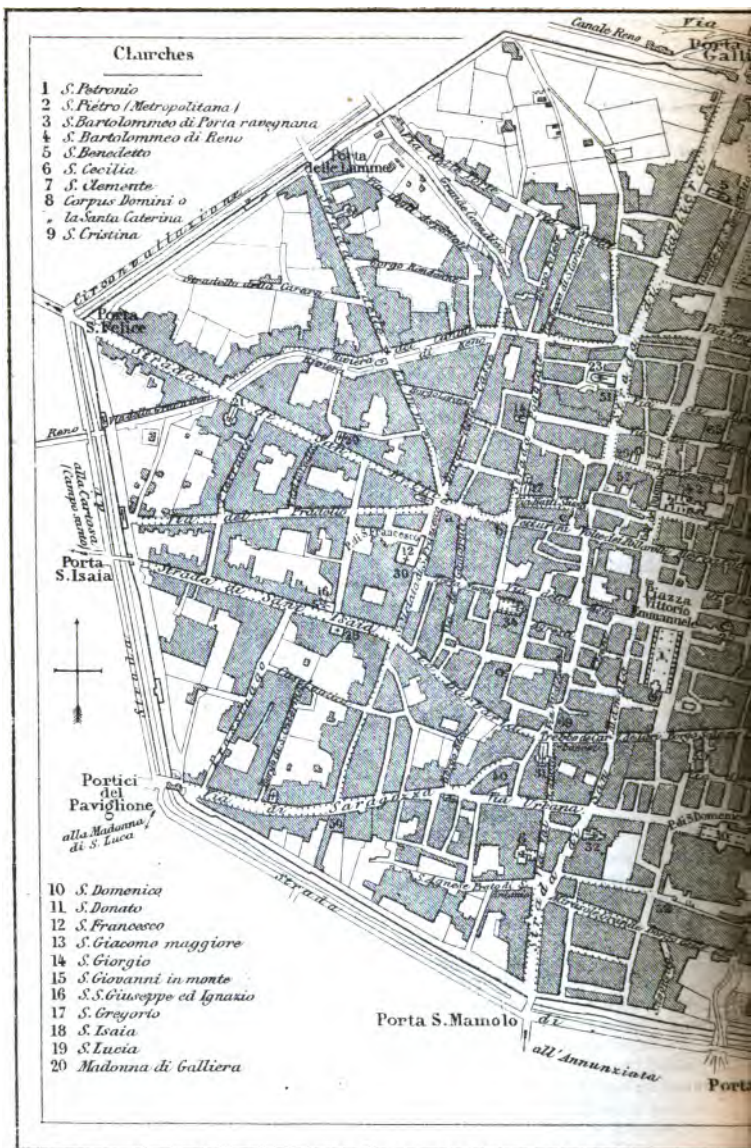
Visit the *Palazza del Giordano*, or Garden of the Palace, founded by Octavius Farnese. At the foot of the terrace is the plain where De Coigny gained a victory over the Austrians in 1733.

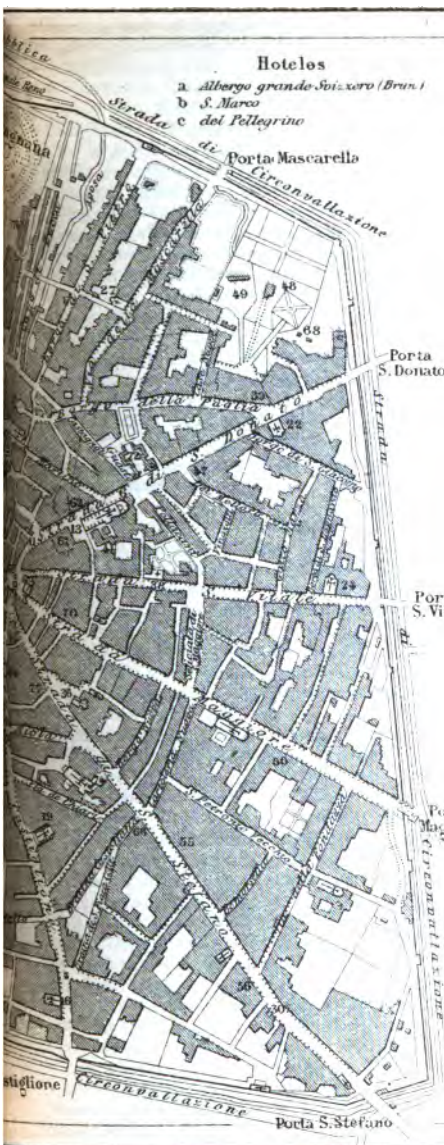
The principal promenade is the *Stradone*, a large boulevard between the citadel and the botanical garden, which, during fine weather, is the rendezvous of promeneaders and elegant equipages.

*From Parma to Modena.* Time, 1½ hours. (Don't depend too much on official railway guides in regard to the starting of trains from this point. The time is frequently changed.)

*Modena*, former capital of the duchy of







### Hoteles

- a Albergo grande S. Vezaro (Bruni)
- b S. Marco
- c del Pellegrino

- 21 S. Maria della Carità
- 22 " " Maddalena
- 23 " " maggiore
- 24 " " della Pietà (mendicanti)
- 25 " " della Vita
- 26 S. Martino Maggiore
- 27 Mascarella o S. Maria della Purificazione
- 28 S. Mattia
- 29 S. Niccolò di S. Felice
- 30 Orfane mendicanti di
- 31 S. Paolo
- 32 S. Procolo
- 33 S. Rocco
- 34 S. Salvatore
- 35 di Servi (S. Maria de S.)
- 36 S. Stefano
- 37 S. S. Trinità
- 38 S. S. Vitale ed Agricola

### Public Institutions

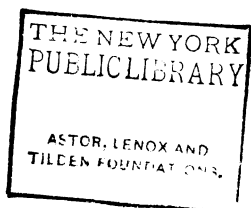
- 39 Accademia delle belle arti
- 40 Collegio di Spagna
- 41 Liceo Filarmónico
- 42 Palazzo Arcivescovile
- 43 " della Mercanzia o Loggia de' Mercanti
- 44 " del Podestà
- 45 " Pubblico del Governo
- 46 " Arciginnasio antico
- 47 Università
- 48 Orto Agrario
- 49 " Botanico

### Palaces

- 50 Pal. Alberti
- 51 " Albionandi
- 52 " Esciochi
- 53 " Bentinoglio
- 54 " Bentinoglio Vincenzi
- 55 " Biagi (ora Pallavicini)
- 56 " Bianchi
- 57 " Fama
- 58 " Grassi
- 59 " Guidotti
- 60 " Herculani
- 61 " Maloexi-Bonfiglioli
- 62 " " Campaggi
- 63 " Marzocchini
- 64 " Pepoli
- 65 " Pella
- 66 " Ranzani
- 67 " Tanari
- 68 " Viola
- 69 " Lamberti di S. Paolo
- 70 " Zampieri
- 71 Casa Rossini

### Theatres

- 72 T. Comunale (del Comune)
- 73 " Contarini
- 74 " del Corso
- 75 " Diurno della Arena del Sole
- 76 " di Pallone
- 77 " Gioia
- 78 Torre Asinelli
- 79 " Giardini
- 80 Ufficio della Posta e delle Poligono



Modena, but at present, with the other duchies, embodied in the kingdom of Italy. Principal hotel *Albergo Reale*. The town is situated in a fertile plain between the Panaro and Secchia, and contains 82,000 inhabitants. Unless one has considerable time to spare, the sights of Modena will hardly compensate his stopping here. The principal building is the *Ducal Palace*, which is quite extensive, and out of proportion to the former size of the state. The apartments are large and magnificent, and formerly contained many fine works of art. It has, however, recently been converted into a military school, and its fine collection of pictures removed to Turin. The Library contains 90,000 volumes and numerous precious manuscripts, among others one of Dante, with his miniature. The *Cathedral* dates back to the 11th century. The architect was Villafranca. It was commenced under the direction of the Countess Mathilde, and contains numerous paintings.

The *Campanile*, or Ghirlandina, was erected in the 13th century: it is one of the highest in Northern Italy, measuring 345 feet. It received its name on account of the garland of flowers in bronze on the summit of the weathercock. It is slightly inclined from the perpendicular, leaning toward the choir of the cathedral. The former ducal garden forms the principal promenade for the citizens.

The *Lapidary Museum* contains numerous Egyptian and other relics, consisting of sarcophagi, ancient inscriptions, etc.

*From Modena to Bologna.* Time, 1 hour (by rail).

*Bologna*, one of the most ancient and important cities of Italy, is finely situated at the foot of the Apennines, between the rivers Reno, Aposa, and Savena. Population 90,000. Principal hotel (and very good), *Grand Hôtel Brun*. The city was founded by the Etruscans, who gave it the name of Felsina. It was conquered by the Romans 190 years before Christ: it was declared a free city by Charlemagne, and became rich and powerful by its commerce; was the scene of the most sanguinary intestine quarrels between the Guelphs and Ghibelines. In conjunction with the Pope, it took the part of the Guelphs against the Emperor Frederick II.; took his son, King Enzo, prisoner at the bloody battle of Fos-

sata, and kept him in custody until his death twenty-two years after. It was the scene of the interview between Pope Leo X. and Francis II. of France in 1515, and between Clement VII. and Charles V. in 1530 and 1532. In 1547 the celebrated Council of Trent assembled here. In 1796 it was incorporated by France in the Cisalpine republic, and in 1815 was attached to the States of the Church, and in 1859 to the kingdom of Italy.

Bologna has borne a most conspicuous part in the world of arts and letters. Its school of painters numbers such artists as the two Caraccis, Domenichino, whom Poussin regarded as the greatest painter after Raphael; Guido Ren , one of the most brilliant painters of Italy; Guercino, Albani, and Lanfranco; with such later stars as Pasinelli, who sought to unite the beautiful designs of Raphael with the brilliant coloring of Paul Veronese, and Carlo Cignani, who sought to associate the grace of Correggio with the science of Annibale Caracci. In 1119 Bologna founded her *University*, the most ancient and celebrated in the world. As early as 1216 its pupils amounted to 10,000. Irnerius, who here taught jurisprudence, was renowned throughout the world. Medicine, theology, and philosophy were also taught. Some of the most famous doctors were females. Among those were Madame Manzolina, Laura Bassi, Clotilde Tambroni (a Greek), and Novella d'Andr a: this last was so beautiful that she was obliged to hide herself behind a curtain during her lectures, that she might not distract the attention of her pupils by her beauty. It was at Bologna that the anatomy of the human figure was first taught, and here, in 1789, galvanism was first discovered by Joseph Galvani.

The outside view of Bologna is very fine: its numerous churches (180 in number), convents (20), and palaces, its peculiar towers and high arcades, give it a very singular and interesting appearance.

The principal building is the *Church of St. Petronius*, which is the finest in the city. It was commenced in 1390, and is built in the Tuscan-Gothic style. Had it been built according to the original plans of Vincenzo it would have been the longest in the world, viz., 644 feet (see the plans and models in the sacristy). As it now is, it is only

380 feet long and 156 wide. It is surrounded by chapels, which are the most remarkable part of the building; most of them were magnificently frescoed, but are now much faded. Notice in one of the chapels on the left as you enter (Bacciocchi) the monuments of Elisa Bonaparte, her husband, and four children: they are the work of the two Franzoni, and are of the purest white marble. The altar-piece is by Costa—a Madonna on the Throne surrounded by saints. Notice some very curious frescoes in the second chapel on the right. On the floor of the church may be seen the meridional line traced by the astronomer Cassini in 1653. On the 24th day of February, 1530, Pope Clement VII. crowned the Emperor Charles V. under the canopy of the choir. This was the last German emperor crowned in Italy. Notice, while examining the models of the church, the bas-reliefs by Proporzia di Rossi. This beautiful and most remarkable young woman, who was equally proficient as an engraver, sculptor, musician, and painter, was celebrated for her attachment to a young man named Malvasia, who for a long time was indifferent to her love (although in the end he did succumb). In her representation of Joseph and Potiphar's wife, she carved her own portrait to represent the latter and her lover that of Joseph.

The second chapel on the left as you enter contains a golden safe let into the wall over the altar: it contains the head of St. Petronius, the patron saint of the city.

Next in importance to St. Petronius is the *Church of St. Dominico*, founded by that saint in the 12th century. St. Dominico was born in Castile, Spain, in 1170, and became the founder of the celebrated order of monks called the Dominicans: he lived for a long time in the convent attached to this church. In the chapel of St. Dominico is his tomb, surmounted with a cupola, and decorated with bas-reliefs, representing scenes in the life of that saint, by Pisano. A small kneeling angel in white marble, to the left of the altar, is by Michael Angelo. This tomb is considered one of the finest works of the 13th century.

Opposite to this is the *Chapel of the Rosary*, which is ornamented with frescoes by Guido and Caracci. Notice on the left St. Dominico burning the Books of the

Heretics. In this chapel is the tomb of Guido René. The ceiling of the dome over the high altar was frescoed by Michael Angelo. Notice in the left transept the preserved body of Serophini Coppone, who died 400 years ago: without the swathing of the Egyptian mummies, it has been kept in a much better state of preservation.

*San Giacomo Maggiore*, situated in the street San Donato, near the tower of Asinelle, was founded in 1267, and restored in 1862. The pictures contained in the different chapels are very fine. The Madonna in the chapel of the Bentivola family is considered the masterpiece of Francia Francia.

The *Cathedral Church of St. Pietro*, commenced in 1605, contains but a single nave. The picture of the Annunciation, over the high altar, is the last work of Louis Caracci.

*Accademia delle Belle Arti*, containing one of the finest picture-galleries in Italy, is situated in the northeastern part of the city. In addition to the gallery of paintings, it contains the Arsenal, where quantities of arms captured from different nations are stored. The gallery can be visited every day. It comprises eight saloons. The principal gems in this collection are Raphael's *St. Cecilia in Ecstasies*, one of his masterpieces. It was removed to Paris by Napoleon I., but returned in 1815. The *Death of St. Peter*, by Domenichino; *Samson destroying the Philistines*, by Guido. The Madonna della Pietà, by the same artist. The Baptism of Christ, by Albano: it was from this picture that Domenichino took his ideas for his masterpiece at Rome. The *Martyrdom of St. Agnes*, by Domenichino, for a long time the principal object of attraction in the gallery of the Louvre at Paris. The *Massacre of the Innocents*, by Guido. The *Madonna, with St. Augustine and other saints*, by Francia. The Apparition of the Savior to Mary Magdalen under the figure of a gardener, by Calvert.

In the *Rez-de-Chaussée* may be seen the pictures of the living artists of Bologna. The studio of Baruzzi, one of Italy's best sculptors, should be visited: he was a pupil of Canova's, and his Venuses are justly celebrated. Also that of Orfeo Orfei, one of Bologna's best modern painters. Notice his two beautiful pictures in the "Accademia



delle Arti," Dante before Cæsar Borgia, and the Music Lesson.

The *University and Museum of Antiquities* should also be visited: the last-named contains a library of 200,000 volumes. The great savan, Joseph Mezzofanti, who was born at Bologna in 1776, was formerly librarian here. He was made a cardinal by Pope Gregory XVI. At the age of 86 he spoke fluently 18 languages, and at his death 42. The rooms in which the library is contained are 18 in number, all connected, the entire length of which is 600 feet, to which are added four more, containing Egyptian curiosities and a large number of most curious relics lately excavated at the Campo Santo (1870), consisting of perfect skeletons in every possible position, and excavated just as they were found, one belonging to a giant seven feet high. Most of the skeletons are 3000 years old; many appear as if their owners had been buried alive. Utensils containing food were found near them, all in a most perfect state. Many weapons composed of stone have also been excavated, said to be 6000 years old. The excavations are still progressing, and promise to be full as interesting as those of Pompeii. The Etruscan vases found are numerous, and of the most elegant patterns.

The *Campo Santo* is one of the most interesting sights in Bologna, and is decidedly the finest in Italy. It is situated outside the Porta St. Isaia, at the western extremity of the town, and was formerly a Carthusian monastery, erected about the middle of the 14th century, but was consecrated in 1801. All the noble families of Bologna have monuments here, and many of them are most magnificent, especially those finished during the last few years, 1870, 1871, and 1872. The monument erected to a member of the Pallavicini family (uncle of the owner of the villa near Genoa) is very beautiful; also that of Letizia Murat Pepoli, erected in 1859. The statue of her father, by Vinc. Vela, is a splendid piece of sculpture.

Notice, in the Piazza near the Church of St. Bartolomeo, the two leaning towers of Asinelli and Garisenda. A visit should be made to the royal chateau of *St. Michele in Bosco*, also to the Church of the *Madonna di San Luca*, so called from an ancient picture of the Virgin, supposed to have been

painted by St. Luke, and brought from Constantinople.

Not less than two days should be devoted to Bologna.

The time from *Bologna to Florence via Pistoia* is 5 hours.

*From Bologna to Pistoia*: time, 5 hours 30 minutes; fare, 16 frs. 50 c.

*From Bologna to Brindisi*, by rail, *via Ancona*, distance 475 miles, time 19 hours; fare, 88 frs. 50 c.

*From Bologna to Ancona*, by rail, *via Rimini*, distance 123 miles, time 4½ hours; fare, 21 frs. 65 c.

*Castel Pietro*, with a castle erected by the Bolognese.

*Imola*, a very ancient town of about 10,900 inhabitants, is situated on the Sarnano. In the Cathedral of St. Cassiano, where repose the remains of the saint of that name, is also to be seen the tomb of St. Petrus Chrysologus, many years ago Archbishop of Ravenna. There are few objects of interest in Imola. A MS. Bible on parchment, greatly valued by Cardinal Mezzofanti during his life, can be seen at the public library. Innocenzo da Imola, passing most of his time away from the city of his birth, found but little chance to favor it with proofs of his genius. At about 4½ miles from Imola is *Castel Bolognese*, so called from the castle the Bolognese built there in 1380. It is memorable as the scene of the defeat of the Florentine army in the year 1454 by the Milanese under Piccinino. The road branches off here to Ravenna.

*From Castel Bolognese to Ravenna*, time 1½ hours; fare, 4 frs. 55 c.

Leaving Castel Bolognese, and passing *Solarolo*, we arrive at *Lugo*, a town of about 8400 inhabitants, where little of interest is to be seen except, perhaps, during the first half of the month of September, at which time a fair has been held ever since the proconsulate of Marcus Æmilius.

Three miles from Lugo is the village of *Cotignola*, the birthplace of Attendolo Sforza, the founder of the illustrious house of that name. The ruins of the castle of Cunio, that famous stronghold of times gone by, may still be seen. We next arrive at

*Ravenna*. This city has some 21,000 inhabitants. The best hotels are the *De l'Europe* and the *Spada d'Oro*: the former is new.

Few cities in Italy recall more historical reminiscences than *Ravenna*. It was founded by the Pelasgi. The Emperor Honorius made it his residence, mostly on account of its military strength. It afterward became the capital of the Western Empire, and still later was taken possession of by the Herulian Odoacer, king of Italy; then by Theodoric the Great, king of the Ostrogoths, who restored it, in a great measure, to its former splendor. His mausoleum is but a short distance outside the fortifications. The Greek emperors then held the city until the year 752, when they were expelled by Pepin, king of the Franks, who delivered it over to the Pope, from which time the right of possession was very uncertain, it being disputed by the Guelphs, the Ghibellines, and the Polenta family. In 1318 Ravenna chose its own government, but in 1441 internal discord induced the inhabitants to offer the government to Venice, under whose rule they prospered for over half a century. In 1509 it was seized by Julius II., and remained under the Roman See until 1797, when it again changed hands several times within a few years. In the year 1512 one of the bloodiest battles that Italy has ever known took place under its walls. Gaston de Foix, the celebrated French knight, attacked the fortress with the troops of Louis XII. under his command, and won the victory for his country at the price of his own life.

Ravenna is a rather unhealthy locality, notwithstanding the great quantity of verdure in the city. Although formerly a sea-port, it is now, owing to the deposition of sediment by the waters of the Po, some three miles from the coast and six miles from its former harbor, which is used for fishery and the coasting trade. The town itself, having become somewhat of a bathing resort, is connected with the sea by the Canale Naviglio, and carries on a large maritime business with the provinces on both sides of the Adriatic.

The cathedral, churches, monuments, public edifices, squares, etc., of Ravenna are all well worthy of notice. The *Cathedral* of St. Orso, founded during the fourth century by the saint of that name, contains two of Guido Reni's best pictures, the "Falling of the Manna," and the "Meeting of Abraham and Melchisedec;" also

a fresco by the same artist, "An angel bringing food to Elijah;" some fine frescoes by his pupils, an urn containing the remains of nine of the former bishops, another containing the ashes of St. Barlatian, the ivory chair of St. Maximian, with his monogram still visible upon it, and, lastly, some remains of the far-famed vinewood door, inclosed in another of modern structure.

The *Baptistery*, an octagonal structure, contains a Parian marble urn brought from the temple of Jupiter at Cæsares.

*St. Apollinare Nuovo*, a basilica built by Theodoric the Great in the beginning of the sixth century. The rounded arches are supported by twenty-four marble columns brought from Byzantium, and the walls of the nave are adorned with mosaic work, of which the subjects are most interesting.

The *Church of St. Giovanni Evangelista*, founded in the year 444 by the Empress Gallia Placidia in fulfilment of a vow.

*St. Nazario e Celso*, the mausoleum of Gallia Placidia, built in the year 440, in which are to be seen the sarcophagi of that empress, of the Emperor Honorius, and of Constantine III.

The *Tomb of Dante* contains the sarcophagus of that poet, with an epitaph of his own composition inscribed upon it.

Among other places of interest which should be visited are the *Public Library*, containing over 50,000 volumes, besides some valuable MSS. of Dante and Aristophanes, and the *Accademia delle Belle Arti*, where may be seen some fine paintings by native artists.

There are several interesting spots outside the city, of which we would recommend to the traveler

The *Mausoleum of Theodoric the Great*, founded by his daughter, Amalasuntha, in the year 580; *St. Apollinare in Classe* (named after St. Apollinare, who suffered martyrdom in the year 74 under Vespasian), erected in 584, and one of the best preserved early Christian churches in Europe. The tomb in which the remains of the saint once reposed is still in the crypt.

Near the Ronco, some two miles from the city, stands the *Colonna da Francesee*, erected in commemoration of the dearly-bought and bloody victory of the French

under the celebrated Gaston de Foix, in 1512, over the papal troops and their allies. The heroic commander of the French, the pride of his nation and the terror of its enemies, was one of the 20,000 that after the victory lay dead upon the field of battle.

Along the road from *Ravenna* to *Cervia* stretches the far-famed *Pineta*, or Pine-tree Forest. Byron often alluded to it, and vies with Dante, Boccaccio, and Dryden in praising its grandeur. It was one of his favorite resorts during his stay in *Ravenna*, for which place he had a great predilection. His house may still be seen, and is noticeable as having been later the residence of Garibaldi.

The traveler, after having done *Ravenna*, and wishing to avoid any part of the railroad between *Bologna* and *Rimini*, may proceed direct to *Faenza*, *Forlì*, *Cesena*, or *Rimini*, otherwise he will return to *Castel Bolognese*, and thence continue his route.

*Faenza*. Principal hotel *La Corona*. *Faenza*, a town of some 17,000 inhabitants, is situated on the *Lamone*, mentioned by Dante in his *Inferno*. It was the birthplace of *Torricelli*, *Jacomone*, and *Bertucci*, and is noted for its manufactures of pottery (whence the French word *faïence*) and for its spinning and weaving of silks, both of which manufactures were introduced at a very early age.

The *Cathedral of San Costanzo* contains a painting of the Holy Family by *Innocenzo da Imola*, also some bas-reliefs by *Benedetto da Majano*.

A painting of the Holy Virgin and a St. John, both by *Guido*, may be seen in the *Capuchin Convent* outside the town. *San Maglorio* contains a *Madonna* by *Giorgione*, and in the *Comanda* is a painting by *Girolamo da Treviso* of the *Madonna and Child*, which is in every way worthy of that great master. A few paintings by native artists are on exhibition at the *Pinacotheca*. The *Palazzo Comunale*, formerly the palace of the *Manfredi*, lords of *Faenza*, should also be visited. Here it was that *Galeotto Manfredi* was murdered in the night by his jealous wife, *Francesca Bentivoglio*. The grated window in the centre which witnessed the deed is still shown. This same window is alluded to by *Monti* in his tragedy on *Manfredi*. *Faenza* is connected with the *Adriatic* by the *Nanelli Canal*, constructed in 1782.

Roads lead from *Faenza* to *Ravenna* and *Florence*.

*Forlì*. Principal hotel *La Posta*. *Forlì* is a finely-built town, containing several churches replete with works of art, which can not fail to interest the traveler.

The *Cathedral of the Holy Cross* is well worth notice on account of its Chapel of the Holy Virgin, the cupola of which was painted by *Carlo Cignani*; "on which he spent," says *Lanzi*, "36 years of his life, leaving to posterity one of the finest works of art extant."

The *Church of St. Girolamo* contains a fine painting of the *Conception* by *Guido*, some fine frescoes by *Palmezzano* and *Melozzo*, and a Virgin and Child by the former. The roof was painted by *Melozzo*.

The church of *St. Mercuriale* contains some fine paintings by *Palmezzano* and *Innocenzo da Imola*.

The *Campanile*, erected in the year 1180, is conspicuous on account of its height and architecture.

The *Pinacotheca* contains some very good paintings by *Cignani*, *Palmezzano*, etc.

The *Citadel*, built in the year 1359, and now serving as a prison, is a place of great historical interest. It has sustained two heroic sieges against overwhelming superiority of numbers, and in one case its resistance was crowned with success.

Roads lead from *Forlì* to *Ravenna* and *Florence*.

*Cesena* (principal hotel *La Posta*), a town of 8000 inhabitants, is pleasantly situated near the *Savio*. In the *Palazzo Pubblico* is a beautiful painting of the Virgin and Saints by *Francesco Francia*. The *Library*, founded in 1452, contains some 4000 MSS. In the *Church of Santa Maria del Monte*, on a hill about a mile from the city, some interesting relics may be seen.

A few miles from *Cesena* are the well-known sulphur mines, which, as a natural curiosity, should by all means be visited.

Leaving *Cesena* and crossing the *Piccioletto*, identified with the *Rubicon* of *Cæsar*, we reach the *Bridge of Augustus*, begun by that emperor, and finished by *Tiberius* more than 18 centuries ago, built of *Istrian limestone*, and in a fine state of preservation. Crossing this bridge, we arrive at

*Rimini*. Hotels *Tre Re* and *Trattoria*

*Europa.* Rimini contains some 18,000 inhabitants, and is situated near the mouth of the River Marecchia. It is fast becoming a place of importance. In 1671 an earthquake filled up its harbor and destroyed its foreign commerce. It is a very old town, having been taken by Cæsar as early as the year 49 B.C., after his passage of the Rubicon: in the square bearing his name, the stone basement is still to be seen from which he harangued the Roman army after his entrance into the city. In the year 538 the city was besieged by the Visigoths, but was rescued by Belisarius. It afterward belonged for some time to the Malatesti and the popes. The principal objects of interest are the *Porta Romana*, formerly Arch of Augustus, built in honor of that emperor by the inhabitants; the churches of *San Francesco*, *San Giuliano*, and the *Palazzo del Comune*, in the last of which is a painting representing the *Martyrdom of San Giuliano* by Paul Veronese. An excursion should be made to the ancient republic of *San Marino*, the *smallest* in the world, celebrated for having so vigorously defended its liberty when threatened in turn by the popes, the Malatesti, and Napoleon I. It was founded by San Marino in the time of the Christian persecution under Diocletian.

*From Rimini to Ancona* by rail, distance 58 miles.

*From Rimini to Brindisi* by rail, *via Ancona*, distance 408 miles.

*Pesaro* (hotels *Leone d'Oro* and *Italia*) is a small town of some 15,000 inhabitants, situated near the mouth of the Foglia. It was the birthplace of Pope Innocent XI., of the painter Carlarini, and of the late lamented Rossini. It received a Roman colony as early as 184 B.C. Long after, it was destroyed by Totila and rebuilt by Belisarius. Its principal manufactures are silk, pottery, and wax.

A diligence ride of 5 or 6 hours may be taken from Pesaro to *Urbino* (fare 3 fr.), a town of 12,000 inhabitants, situated on the Metauro. Urbino is celebrated as being the birthplace of Raphael. It possesses the oldest academy in Italy, some churches, and other public edifices and monuments, which should be visited if the trip is made. Among these we will mention the *Ducal Palace*, the *Cathedral*, and the church of *San Francesco di Paoli*, in which

are two pictures by Titian—the *Resurrection* and the *Eucharist*, both of beautiful execution.

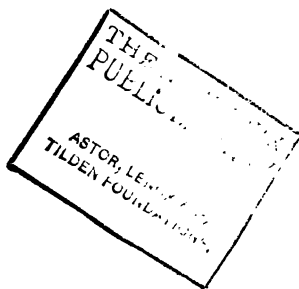
Returning to Pesaro and continuing our route, we come to *Fanum* (in ancient times *Fanum Fortunæ*, or the temple of Fortune), a small town of 8000 inhabitants. Hotel *Tre Re*. This was formerly a place of considerable military importance, as the ruins of its fortifications testify. Like Pesaro, it was destroyed by the devastating Totila and rebuilt by Belisarius, and, like Rimini, contains an Arch of Augustus, dedicated to the first emperor of Rome.

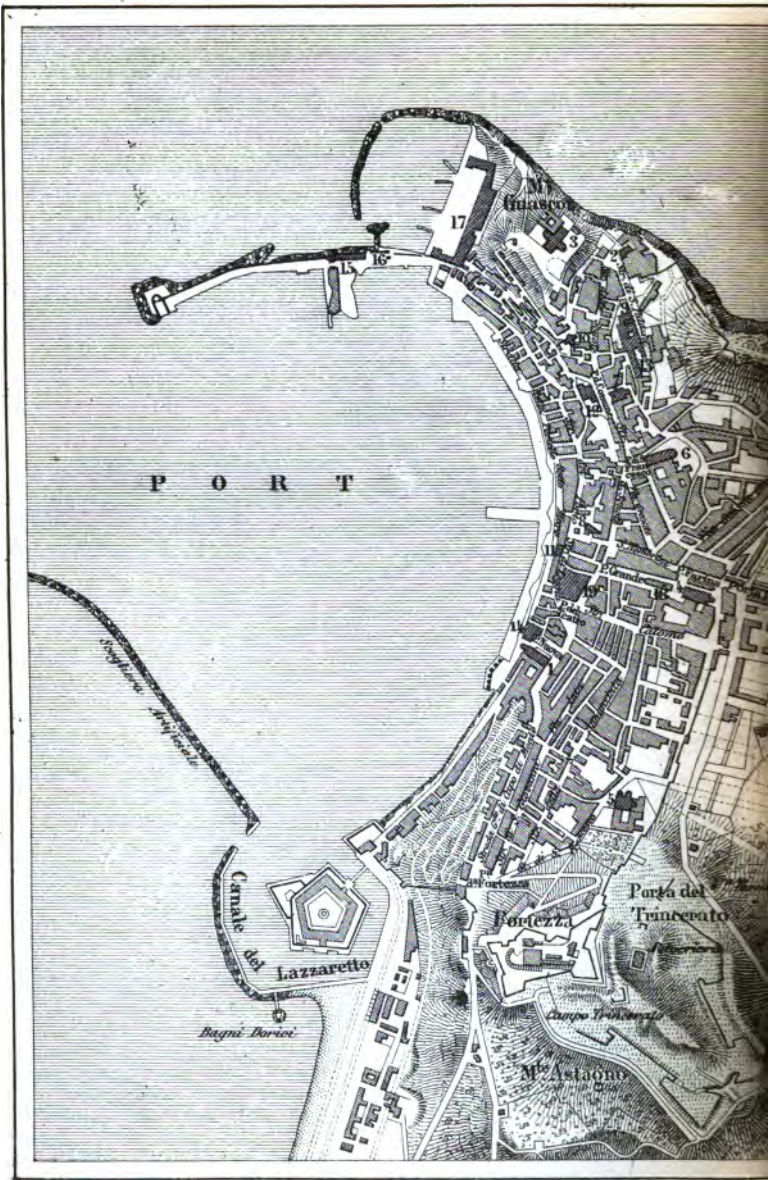
The *Cathedral of San Fortunato* and the churches of *Santa Maria Nuova* and *San Baterniano* possess some fine works of art: an *Annunciation* by Guido Reni, and a *Go-kath* by Domenichino, the former in the *Crypt of the Gabrielli* and the latter in the *Collegio Folfi*. A very superb antique theatre should also be visited.

Leaving Fanum and crossing the river Metauro, on the banks of which the Romans defeated the Carthaginians under Asdrubal, we reach *Sinigaglia* (the Roman *Sena Gallica*), a small fishing town with 8000 inhabitants, containing little to interest the traveler. Hotel *Locanda della Fornica*. Perhaps the only really pleasant feature of the town is the annual fair held from the 20th of July to the 8th of August, in accordance with a custom of over 600 years standing. People flock to the town during the above-mentioned period from all parts of Italy.

*Ancona*, capital of the province of *Mar-rea*, contains 45,000 inhabitants, of which a seventh are Jews. Principal hotel, *Victoria*.

The city was called *Ancona* from the form of a promontory near it, which greatly resembles an elbow (in Greek *arikōn*). An elbow now forms part of the arms of the town. Ancona, both in ancient and modern times, has been a place of great military importance, as its fortifications will show. It was founded by a colony of Syracusans during the time of the persecutions under Dionysius. The Romans occupied the town 268 B.C., and it was entered by Cæsar after the passage of the Rubicon. A free republic in the Middle Ages, in 1582 Ancona placed itself under the protection of the Pope. Taken by the French in 1797, by the Russians in 1799, it was restored to the Pope in the

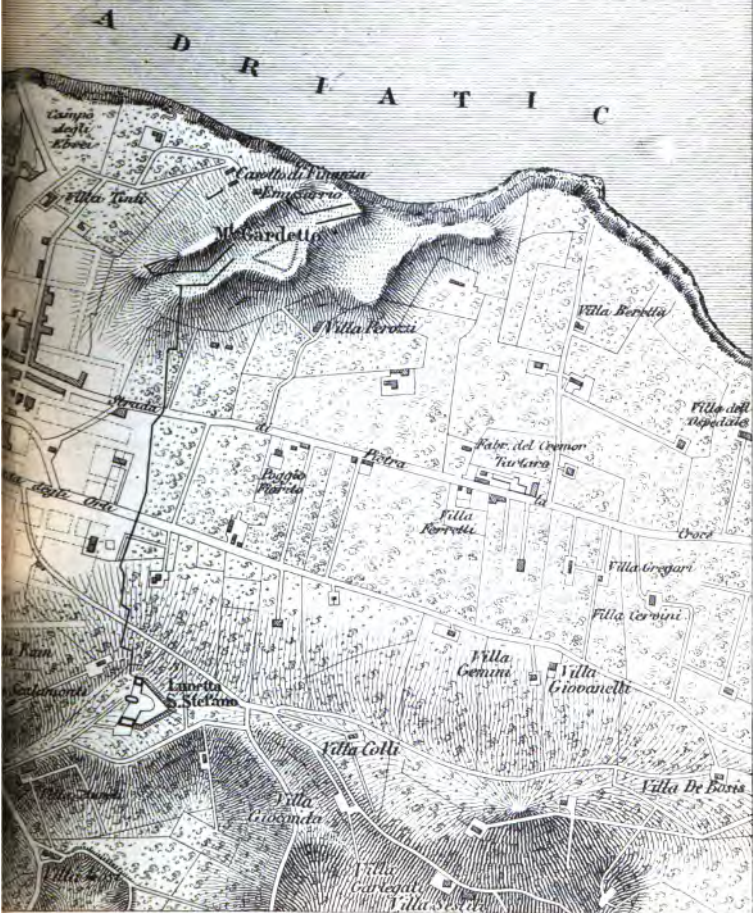






# Churches

- 1 *S. Agostino*
- 2 *S. Bartholomaeo*
- 3 *S. Ciriaco*
- 4 *S. Domenico*
- 5 *S. Francesco ad alto*
- 6 *S. Francesco della valle*
- 7 *S. Giovanni*
- 8 *S. Maria della Piazza*
- 9 *S. Palucia*
- 10 *S. Pellegrino*
- 11 *Loggia de Mercanti*
- 12 *Palazzo del Governo*
- 13 *Palazzo de Giustizia*
- 14 *Palazzo Leuchtenberg*
- 15 *Arco Clementino*
- 16 *Arco Trajano*
- 17 *Arsenale*
- 18 *Statua di Clemente*
- 19 *Teatro del Muse*







year 1814. It was again occupied by the French from 1832 to 1838, and by the Austrians from 1848 to 1859. It again belonged to the Pope until 1864, when the Papal troops, under Lamoricière, were driven out by General Cialdini.

A superb harbor was constructed here by the Roman Emperor Trajan, but, unfortunately, not deep enough for the larger modern vessels. This harbor has two moles, one erected by Trajan, and the other by Clement XII. On each of these moles stands a magnificent Arch of Triumph, one erected by Clement XII., and the other erected and dedicated to Trajan by the Roman Senate, in commemoration of his great services to the city. This latter, constructed of marble of really astonishing whiteness, and formerly adorned with bronze statues, trophies, and bas-reliefs, of which, we regret to say, but few traces remain, is generally considered to be about as fine a specimen of grand old Roman architecture as can be seen in Italy. Its elevated position tends also to enhance its imposing aspect. The Arch of Clement XII., though a fine specimen of architecture in itself, and of more recent date, is rather insignificant when compared to that of Trajan. Ancona, at the present moment, is one of the chief seats of the foreign and coasting trade of the Adriatic, with manufactures of wax, tallow, silk, and paper. \* Considerable attention is now being given to its fortifications.

*The Cathedral of St. Ciriaco*, erected in the tenth century on an eminence overlooking the town, was formerly the site of the temple of Venus mentioned both by Catullus and Juvenal; the churches of *St. Francisco*, *St. Agostino*, and *Santa Maria della Piazza* possess very beautiful Gothic porticoes, of which that of the last named is quite a study. Paintings, taking into consideration the age and size of the city, are rather scarce. *St. Domenico* and *St. Francesco* contain some fine works by Tizian, Guido, and Bellini. The *Palazzo del Governo* contains a small collection.

Ancona is celebrated for its beautiful women, also for its immense prisons, which are nearly the largest in Italy.

*From Ancona to Alexandria, via Brindisi*, every Sunday morning, by the Austrian Lloyd steam-ships.

*From Ancona to Smyrna, via Brindisi*,

*Corfu*, and *Syra*, twice a week, one trip taking in Brindisi, and occupying 9 days, or leaving it out, and taking five days, by the Austrian Lloyd steam-ships.

*Ancona to Trieste, via Venice*, by Peirano, Danoraro & Co.'s steamers, every week.

*Ancona to Trieste*, by the Austrian Lloyd steam-ships, every Sunday, coming from Alexandria.

*Ancona to Genoa*, by Peirano, Danoraro & Co.'s steam-ships, calling at intermediate stations.

*From Ancona to Brindisi* by rail, a daily express connecting with the Milan and Bologna express train. Distance from Ancona, 350 miles; fare, 61 f. 50 c.; time, 19 hours. The local trains stop either at Pescara or Foggia for the night.

The eastern coast of Italy has not, until very recently, enjoyed the patronage of the ordinary tourist. Though generously gifted by the hand of Nature, its beauty can not vie with the more picturesque loveliness of the western coast; and having no cities like Naples, Rome, and Florence to attract travelers, or to encourage would-be corporations to lay down railroads, it has only lately been brought into notice by the completion of the railroad from Bologna to Brindisi. This road is now the favorite route of travelers on their way to the East.

The Apennines, of which the highest peaks are, until the month of July, covered with snow, rise at a short distance from the coast, keeping parallel with it as far as 41° of latitude; here they separate, one chain going to the right, the other to the left, leaving the Apulian Plain in the centre. Here we find harbors which, if not of considerable importance, are at least of great promise, such as Brindisi, Gallipoli, and Otranto. The larger towns only of this district are blessed with tolerable inns.

On the road from Ancona to Brindisi, only three miles distant, is *Fermo*, the ancient Fervum Picenum, a town of 18,000 inhabitants, where some interesting antiquities are to be seen. We afterward pass *Marano*, at a distance of 4½ miles from which was the celebrated temple dedicated to the Sabine goddess Cupra, in the town of Cupra Maritima; beyond *St. Benedetto* we cross the ancient Truentis, now the *Fronto*, formerly the boundary-line between

the States of the Church and the kingdom of Naples.

*Pescara*, a fortress of some importance, but a dirty and unhealthy town of 3000 inhabitants.

*Vasto*, a town of 9000 inhabitants. A small museum of relics and antiquities in the Town-hall.

Near *Ripalta*, on the 15th of June, 1058, Pope Leo IX. was attacked and captured by the Normans of the famous Guiscardo.

*Foggia*. *Hotel Grand Albergo di Faiello*. Foggia is a town of 20,900 inhabitants, and is a well-built city for this part of Italy, it having been almost entirely rebuilt, owing to its destruction by an earthquake in 1791. Foggia has witnessed many historical events of interest, among which may be mentioned the coronation of Manfred in 1258, and the marriage of Francis I., then Duke of Calabria, to Maria Clementina of Austria in 1797, whence her title, Capella Palatina. Foggia is the point of junction of two railroads from *Brindisi* and *Naples*, en route via *Foggia* for *Ancona*. Travelers going north from *Naples* to *Bologna* gain 6 hours by making the journey via *Foligno*, the train from *Naples* and from *Rome* both arriving at *Bologna* at the same hour.

*Barletta*, a town of 20,000 inhabitants, was founded in the eleventh century, and in the fifteenth was considered one of the strongholds of Italy. Its impregnability was, however, subsequently disproved. At a short distance from *Barletta* is *Andria*, a town of 20,000 inhabitants. In the *Cathedral* of *Andria* once reposed the remains of *Isabella* of England, who died in 1241, third wife of the Emperor Frederick II.

From *Barletta* to *Bari* the journey is one succession of olive-gardens, plantations of almond-trees, and vineyards, the beauty of which can not fail to impress the traveler. On the way we stop at *Trani*, a fine sea-port of 23,300 inhabitants, and noted for its wine.

*Bari*. *Hôtel de France*. This is the capital of the province of the same name, and a sea-port town of 33,000 inhabitants. In the *Church of St. Nicolo* a council was held by Pope Urban II. in 1098, having for its object the reconciliation of the churches of Rome and Greece. This church contains the monument of *Boria Sforza*, queen of Poland and duchess of *Bari*. A

painting by *Tintoretto*, and one by *Paul Veronese*, may be seen in the *Church of St. Rocco*.

Passing *Monopoli*, *Fasano*, and *Ostuni*, we reach *Brindisi* (the ancient *Brentesion*, signifying "Stag's Head," so called from the closing tendency of the arms of the harbor). Principal hotel, *Hôtel de l'Orient*, near the harbor. It is generally supposed that *Brindisi* was founded by *Diomedes*. It was in ancient times a place of considerable importance, being, in the time of the Romans, the point of embarkation from Italy to Greece. It then boasted 60,000 inhabitants. *Pacוניus* was born and *Virgil* died at *Brindisi*. *Tancred's* son *Roger* was here united in marriage to *Irene*, the daughter of the Grecian emperor. About this time the fleets of the Crusaders frequently made *Brentesion* their stopping-place. In 1348 the city was plundered and the inhabitants put to the sword by *King Louis* of Hungary. In 1416 a frightful earthquake destroyed nearly the whole city, and a great part of its population. In 1845 it became a free port. Since its connection by rail with the rest of Europe it has rapidly become a town of importance, being now the point of embarkation of travelers going to different ports on the Mediterranean. *Brindisi* is or was the termination of the celebrated *Via Appia*, so often mentioned by different Latin poets and historians. *Horace* speaks of his journey to *Brindisi* by this road. The principal object of interest in the town is the *Castle*, built by *Frederick II.* and finished by *Charles XII.* The environs of *Brindisi* are very unhealthy, owing to the marshes surrounding the town.

*Brindisi to Alexandria*, by the *Peninsular and Oriental Steam Navigation Company's* steam-ships, every Tuesday at 2 A.M., arriving at *Alexandria* on the following Friday at 7 A.M. Contract time of passage, 75 hours.

*Brindisi to Alexandria*, by the *Societa Italiana di Navigazione Adriatico-Orientale's* steam-ships, every Tuesday, 1.30 A.M.

*Brindisi to Greece, Turkey, Black Sea*, etc., by the *Austrian Lloyd* steam-ships, via *Corfu*, *Syra*, *Athens*, *Smyrna*, *Constantinople*, *Odessa*, *Galatz*, and *Trebizond*, every Friday at 1.30 P.M.

*Brindisi to Venice and Trieste*, via *Ancona* steamers, twice a week.

*Brindisi to Genoa* and other ports of the Western Mediterranean (see Ancona).

*Brindisi to Otranto*, by rail as far as *Maglie*, from *Maglie* to Otranto by diligence. *Brindisi to Maglie*, time 3 h. 10 m.

Passing *Lecce* and *Maglie*, we reach

*Otranto* (the ancient Hydruntium), now a town of little importance. It was occupied by the Normans under Robert Guiscard and Bohemund in the eleventh century, but its greatest misfortune, and one from which it never entirely recovered, was its capture by the Turkish fleet of Mohammed II. in 1480, on which occasion 12,000 of its inhabitants were put to the sword, the rest carried off as slaves, and the city razed to the ground. In one of the churches the bones of many of the victims of this terrible massacre are still preserved.

Some 25 miles from Otranto, and not far from *Lecce*, is the town of *Rugge*, on the site of the ancient *Rudiac*, noted as having been the birth-place of "our Ennius."

*Pistoia*, finely situated a mile distant from the left bank of the Ombrone, a branch of the Arno, at the foot of the Apennines, and contains a population of 12,000. Principal hotels *Il Globo* and *Stella d'Oro*. *Pistoia* gave birth during the Middle Ages to the two powerful factions the "Blacks" and "Whites," originally the same family, which for a long time desolated the country. Some of the members of this family, which was closely connected, were playing cards in a tavern, when one of them grossly insulted and wounded another, who, in turn, laid in ambuscade for the brother of the insulter, Judge Vanni, whom he severely wounded; but the father of the young man, knowing the customs of the times, and wishing to appease the family of Vanni, sent his son to the judge, but, instead of being disarmed by this submission, they cut off the hand of the young man, and in this state returned it to his father, whose thirst for vengeance was entered into by every member of his immediate family.

*Pistoia* is a commercial town, with numerous manufactories of cloths, arms, and organs. Pistols were originally manufactured in this town, hence the name. There are several fine churches in *Pistoia* well worth a visit. The bas-reliefs of the Cathedral deserve particular notice: some of

them are by the famous Andrea della Robbia. Notice particularly the monument of the poet Cino. The bas-reliefs of the church of St. Andrea, by Giovanni da Pisa, are well worth particular notice.

The church of *Santa Maria dell' Umiltà* is the finest church in the city: it is of octagon form and in the Corinthian order. It was constructed by Vitoni, a pupil of Bramante, in the early part of the 16th century. It contains several fine paintings.

The palace of Prince Rospigliosi contains some very fine pictures.

To Florence the distance by rail is one hour.

[In one hour from Milan we pass through the battle-field of Magenta, and soon arrive at the ancient town of *Novara*. Hotels, *Albergo de tre Rè*, *Albergo d'Italia*. Population 29,000. *Novara* is situated upon rising ground above the plain of Terdoppia, and was formerly surrounded by fortifications which had witnessed many an attack, but they have now mostly passed away. Monte Rosa is seen to great advantage from this point; the plain around is highly cultivated, but, owing to the marshy soil, the neighborhood is unhealthy.

It was to the south of this town, almost in its suburbs, that occurred on the 23d of March, 1849, the sanguinary action between the Austrians and Piedmontese, which terminated in the defeat of the latter, and the abdication of the brave and chivalrous Carlo Alberto. That unfortunate sovereign, pressed by the democratic party at Turin, denounced the armistice into which he had entered in August of the preceding year, after his unsuccessful campaign of Adige and the Mincio, and prepared to invade the Austrian territory by crossing the Ticino on the 21st of March. On the same day the veteran Radetsky invaded the Piedmontese territory by crossing the same river at Pavia with a well-equipped army of 60,000 men in four divisions. Without losing a moment, his advanced guard was put into motion in the direction of the head-quarters of the Piedmontese army, then lying between *Novara* and *Trecate*. After a hard-fought action at *Mortara* on the 21st, in which the Piedmontese were worsted, the Austrians advanced upon *Novara*, where both

armies were engaged on the 22d—the Austrians under Radetsky, the Piedmontese commanded by the Polish general Chermorowski, under the king in person. The site of the battle is a little south of the town, in the space separating the Agogna and Terdoppia streams. The heat of the action was between Olengo and the chapel of La Bicocca, about one mile south of Novara, on the road to Mortara. The Piedmontese performed prodigies of valor, led on by Carlo Alberto and his sons, the Dukes of Savoy (the present king) and Genoa. The conflict lasted during the whole day, and at its close the Piedmontese retired through the town, committing some acts of pillage and disorder. On the 26th of March an armistice was signed, in which Radetsky showed much generosity as a victor, the whole campaign, from the crossing of the Po at Pavia, having only lasted five days.

The principal buildings of Novara are the Cathedral, the Dominican church, the church of St. Gaudenzio, etc.

The *Duomo* is a fine edifice, although both exterior and interior have been greatly damaged. The high altar is a splendid piece of workmanship. The pavement, composed of black and white mosaic, was laid in the Roman manner in the ninth century. The figures of birds in the medallion represent their subjects in an interesting manner, as follows: the Pelican, emblematical of the love of our Savior; the Phoenix, of the resurrection; the Stork, of filial piety, etc. There are many other relics in this *Duomo* which will interest the traveler. Church of *San Pietro al Rosario* is celebrated for being the spot where the sentence was passed upon Frati Dolcino in 1307. He and Margaret, the beautiful nun, whom he abducted from her convent, were burned alive March 23d, 1307. The *Basilica of San Gaudenzio* was erected to commemorate the name of the patron saint and first bishop of Novara. One of the chapels contains a superior work of Gaudenzio Ferrari, consisting of six apartments. The subject is the Nativity, with Madonna and Child, and saints with attending angel. A lofty bell-tower is attached to this church, which is visible for a long distance, and forms quite an attractive and conspicuous object.

Novara has a number of public build-

ings, many convents, several hospitals and colleges, a theatre, and a government bank. The manufactures are chiefly silk, linen fabrics, and leather.

If travelers intend returning from Italy *via* the Mt. Cenis tunnel, they had better proceed direct to Turin from Novara *via Vercelli*, an episcopal residence containing 24,000 inhabitants, and visit the church of *St. Cristoforo*, which contains some fine paintings, and from thence to Genoa.

From *Novara* to *Alexandria*, distance 41 miles; fare, 6 f. 60 c. Hotel, *Albergo Nuovo*. *Alexandria* has a population of 54,000, and is the most remarkable monument of the Lombard League, situated between the Tanaro and Bormida. By the sovereigns of the house of Savoy it has been strongly fortified. The most prominent and interesting feature of the city is the citadel, built in 1728. In the centre of the fortress, which is immensely large, is a parish church, extensive armories, and barracks. The *Duomo*.—Principal work of art in this building is the colossal statue of St. Joseph of Parodi. Of the palaces, the finest specimen is the *Palazzo Ghilini*, built by Count Alfieri, now belonging to the king.

There are but few attractions in *Alexandria*. In April and October two large business fairs are held here, and goods are arranged and sold in a kind of bazar erected for this purpose. It is both expensive and inconvenient to stop in the city while these fairs are going on. *Alexandria* was founded in the 12th century. It has always been considered one of the bulwarks of Italy on the side of France. The principal manufactures are silk, cloth, and linen. Churches are numerous; there are also hospitals, a town house, gymnasium, theatre, public library, etc.

The battle-field of *Marengo* lies a little east of the town. This was one of Napoleon's hardest-fought battles. Abbott, in his *Life of Napoleon*, describes this action:

"Before daybreak on the morning of the 14th of June, Melas, the Austrian general, having accumulated 40,000 men, including 7000 cavalry and 200 pieces of cannon, made an impetuous assault upon the French, but 20,000 in number, drawn up upon the plain of *Marengo*. Desaix, with a reserve of 6000 men, was at such a distance, nearly 30 miles from *Marengo*, that he could not

possibly be recalled before the close of the day. The danger was frightful that the French would be entirely cut to pieces before any succor could arrive. But the quick ear of Desaix caught the sound of the heavy cannonade as it came booming over the plain like distant thunder. He sprang from his couch and listened. The heavy and uninterrupted roar proclaimed a pitched battle, and he was alarmed for his beloved chief. Immediately he roused his troops, and they started upon the rush to succor their comrades. Napoleon dispatched courier after courier to hurry the division along, while his troops stood firm through terrific hours as their ranks were plowed by the murderous discharges of their foes. At last the destruction was too awful for mortal man to endure. Many divisions of the army broke and fled, crying, *'All is lost: save himself who can!'*

"A scene of frightful disorder ensued. The whole plain was covered with fugitives, swept like an inundation before the multitudinous Austrians. Napoleon still held a few squares together, who slowly and sullenly retreated, while 200 pieces of artillery, closely pressing them, poured incessant death into their ranks. Every foot of ground was left encumbered with the dead. It was now 3 o'clock in the afternoon. Melas, exhausted with toil, and assured that he had gained a complete victory, left General Zach to finish the work. He retired to his head-quarters, and immediately dispatched couriers over all Europe to announce the great victory of Marengo. 'Melas is too sanguine,' said an Austrian veteran, who had before encountered Napoleon at Arcola and Rivoli; 'depend upon it, our day's work is not yet done. Napoleon will be yet upon us with his reserve.' Just then the anxious eye of the First Consul espied the solid columns of Desaix entering the plain. Desaix, plunging his spurs into his horse, outstripped all the rest, and galloped into the presence of Napoleon. As he cast a glance over the wild confusion and devastation of the field, he exclaimed hurriedly, 'I see that the battle is lost. I suppose I can do no more for you than to secure your retreat.' 'By no means,' Napoleon replied, with apparently as much composure as if he had been sitting by his own fireside; 'the battle, I trust, is gained. Charge with

your column. The disordered troops will rally in your rear.'

"Like a rock, Desaix, with his solid phalanx of 10,000 men, met the on-rolling billow of Austrian victory. At the same time, Napoleon dispatched an order to Kellerman with his cavalry to charge the triumphant column of the Austrians in flank. It was the work of a moment, and the whole aspect of the field was changed. Napoleon rode along the lines of those on the retreat, exclaiming, 'My friends, we have retreated far enough. It is now our turn to advance. Recollect that I am in the habit of sleeping on the field of battle.'

"The fugitives, reanimated by the arrival of the reserve, immediately rallied in their rear. The double charge in front and flank was instantly made. The Austrians were checked and staggered. A tornado of bullets from Desaix's division swept their ranks. They poured an answering volley into the bosoms of the French. A bullet pierced the heart of Desaix, and he fell, and almost immediately expired. His last words were, 'Tell the First Consul that my only regret in dying is to have perished before having done enough to live in the recollection of posterity.'

"The soldiers, who devotedly loved him, saw his fall, and rushed more madly on to avenge his death. The swollen tide of uproar, confusion, and dismay now turned, and rolled in surging billows in the opposite direction. Hardly one moment now elapsed before the Austrians, flushed with victory, found themselves overwhelmed by defeat. In the midst of this terrific scene, an aid rode up to Napoleon and said, 'Desaix is dead.' But a moment before they were conversing side by side. Napoleon pressed his head convulsively with his hand, and exclaimed mournfully, 'Why is it not permitted me to weep!' Victory at such a price is dear.

"The French now made the welkin ring with shouts of victory. Indescribable dismay filled the Austrian ranks as wildly they rushed before their unrelenting pursuers. Their rout was utter and hopeless. When the sun went down on this field of blood, after twelve hours of the most frightful carnage, a scene was presented horrid enough to appal the heart of a demon. More than 20,000 human beings were

strewn upon the ground, the dying and the dead weltering in gore, and in every conceivable form of disfiguration. Horses, with limbs torn from their bodies, were struggling in convulsive agonies. Fragments of guns and swords, and of military wagons of every description, were strewed around in wild ruin. Frequent piercing cries, which agony extorted from the lacerated victims of war, rose above the general moanings of anguish, which, like wallings of the storm, fell heavily upon the ear. The shades of night were now descending upon this awful scene of misery. The multitude of the wounded was so great that, notwithstanding the utmost exertions of the surgeons, hour after hour of the long night lingered away, while thousands of the wounded and the dying bit the dust in their agony."

*From Alexandria to Turin, via Asti, distance 50 miles. Fare, 9 fr. 15 c. Time, 1 hr. 45 m.*

After passing the bridge across the Tanaro, which is constructed on fifteen arches, and the stations of *Felizzano* and *Annone*, we arrive at *Asti*, a town of some 20,000 inhabitants, noted for being the birthplace of the great Italian poet *Alfieri*. As a tragic dramatist Italy has produced none superior. This town produces the well-known wine called *Asti*. Around the town may be seen the hills on which its grapes are produced.

The Gothic Cathedral dates from the middle of the 14th century. A statue of *Alfieri* adorns the piazza of the tower.

As Turin is approached, a fine view of the snowy summit of the Alps may be had. Situated on an eminence above *Moncalieri* is the handsome royal chateau where *Victer Emmanuel I.* breathed his last in 1828.

### TURIN.

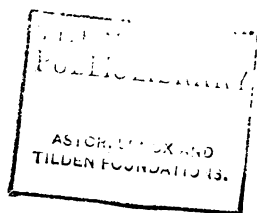
*Hotels: Grand Hôtel de l'Europe*, opposite the king's palace, one of the best in Europe, newly and magnificently furnished; *Grand Hôtel Feder*, also delightfully situated, and containing all the comforts of a private house; and *Hôtel Trombetta*, where every attention is paid to the traveler's comfort. First-rate table d'hôte.

Turin has a population (1872) of 214,000. It has been repeatedly destroyed; the last injuries it received were in the year 1556, at which time the suburbs were demolish-

ed, also the amphitheatre, and many other *Roman* remains. The reconstruction of the city was commenced by *Emanuele Filiberto* and *Carlo Emanuele I.*; it is, however, more deeply indebted to *Carlo Emanuele II.* and *Vittoria Amadeo II.* The three late kings and the reigning monarch have done still more to increase its improvements. It was made a military station by *Julius Cæsar* on the invasion of Gaul. In 812 a great victory was gained over *Maxentius* by *Constantine* in the immediate vicinity. The *Dukes of Savoy* took possession of it in 1082, and it became their capital in 1281; through *Francis I.*, the French, in 1536, took possession, and retained it for 26 years; they again took it in 1640. In 1706 it was invested with a most powerful French army, and the preparation for this, the most celebrated of Turin's sieges, was immense; the talents of *Prince Eugene* and the *Duke of Savoy* secured an easy victory over the French September 7th of the same year.

Turin is situated between the *Dora Riparia* and the *Po*, just beyond the junction of these two rivers; it is of an oval shape, four miles in circuit; it is now an unfortified town, situated in a well-watered plain, richly cultivated, approached by four roads lined with forest trees. The city makes but little show at a distance, in consequence of being built on a flat; there are not many domes and towers, nor are they lofty, and on looking down upon the city from the surrounding hills, the red tile roofs give it a dingy and unpleasant appearance; however, its clean streets, fine hotels, and the regularity of its formation cause it to be much admired. There is not a mean-looking house in the city, and even the residences of the poorer classes are almost palaces.

"Turin forms a perfect contrast with all the cities we have been accustomed to see in Italy; it is new, fresh, and regular, instead of antique and in decay; and the buildings all alike are collectively magnificent, if not quite so in detail, the material being only brick coated over in imitation of stone. A profusion of running water keeps the fine wide pavement clean. All round the town, ancient trees, of luxuriant growth, oppose their impenetrable shade to the intolerable heat of the sun. The views of the Alps are magnificent."



### Churches

- 1 *Basilica Magistrale*
- 2 *S. Carlo*
- 3 *Cattedrale*
- 4 *Consolata*
- 5 *Corpus Domini*
- 6 *Francesco di Sales*
- 7 *Madre di Dio*
- 8 *Tempio Valdese*
- 9 *Accademia Belle Arti*
- 10 *Accademia Scienze*
- 11 *Armeria Reale*
- 12 *Arenale*
- 13 *Borsa di Commercio*
- 14 *Casa Cavour*

### Monuments

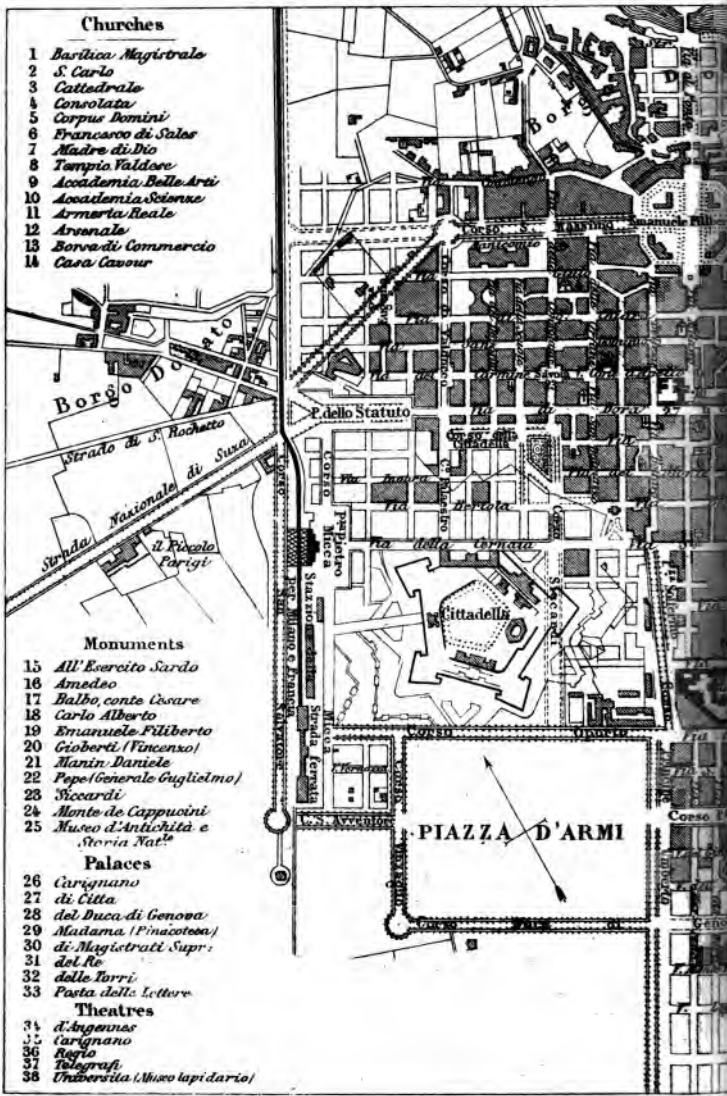
- 15 *All' Esercito Sardo*
- 16 *Amedeo*
- 17 *Balbo, conte Cesare*
- 18 *Carlo Alberto*
- 19 *Emanuele Filiberto*
- 20 *Gioberti (Vincenzo)*
- 21 *Manin, Daniele*
- 22 *Pope (Generale Guglielmo)*
- 23 *Riccardi*
- 24 *Monte de Cappelletti*
- 25 *Museo d'Antichità e Storia Nat<sup>le</sup>*

### Palaces

- 26 *Carignano*
- 27 *di Città*
- 28 *del Duca di Genova*
- 29 *Madama (Pinacoteca)*
- 30 *di Magistrati Supr.*
- 31 *del Re*
- 32 *delle Torri*
- 33 *Posta delle Lettere*

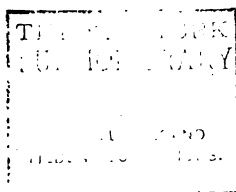
### Theatres

- 34 *d'Argentas*
- 35 *Carignano*
- 36 *Regio*
- 37 *Telegraf*
- 38 *Università (Museo lapidario)*









"Who first beholds those everlasting clouds,  
Seed-time and harvest, morning, noon, and  
night,

Still where they were, steadfast, immovable;  
Who first beholds the Alps, that mighty chain  
Of mountains stretching on from east to west  
So massive, yet so shadowy, so ethereal,  
As to belong rather to heaven than earth,  
But instantly receives into his soul  
A sense, a feeling that he loses not,  
A something that informs him 'tis a moment  
Whence he may date henceforward and for-  
ever.

"To me they seemed the barriers of a world,  
Saying thus far, no farther! and as o'er  
The level plain I traveled silently,  
Nearing them more and more day after day,  
My wandering thoughts my only company,  
And they before me still, oft as I looked  
A strange delight, mingled with fear, came  
o'er me,  
A wonder as at things I had not heard of!  
Oft as I looked I felt as though it were  
For me the first time."

The climate of Turin is changeable, and, at most times, disagreeable. A lovely range of hills, called the *Collina di Torino*, rise beyond the Po to the height of 1600 feet; many beautiful villas, with gardens attached, are situated upon the summit. The architecture of the city is attributed to two celebrated persons, Guarini, employed by Carlo Emanuele II., and Juvara, by Vittoria Amadeo II.

The *Duomo*.—This is the oldest of the sacred buildings of Turin, founded originally about the year 602 by Agilulph, king of the Lombards. It has been much admired for its appearance: the interior has recently been decorated with frescoes, among which is a copy of the *Cenacolo* of Da Vinci. The most remarkable of the few monuments in the Cathedral is that of Claude Seyssell, archbishop of Turin. In the chapel of Santo Sindone is preserved the winding-sheet of our Savior. This Cathedral was formerly one of the wealthiest churches in Italy, possessing as it did immensely valuable treasures in the way of vases, images, candlesticks, etc. The greater part of them, however, have been sold to pay for the erection of the bridge across the Po in this city, and to improve the Tuileries at Paris, and building the Rue de Rivoli. In the *scristy* is a statue of the Virgin under a silver-gilt canopy. On the 8th of September a procession takes place in honor of the nativity of the Virgin, also to commemorate the deliverance of the city from the French; the illumina-

tions at the time of these processions are very beautiful.

The *Chapel of Santo Sindone* is one of the best efforts of Guarini. In the capitals of the columns the crown of thorns is exquisitely interwoven with the acanthus leaves. The altar is of black marble, and the shrine which is placed upon it is of gold, silver, and precious stones; suspended from either side are four silver lamps, presented by the late queen; the pavement is beautifully inlaid with bronze stars. Monuments to four of the most illustrious members of the house of Savoy have been placed around the sanctuary by the late king, Charles Albert. Here also is a sitting statue of the late queen, Marie Adelaide.

*Church of La Consolata* is located opposite to the handsome column of granite upon which is placed a statue of the Virgin of the Consolation after the cessation of the cholera.

*Church of del Corpus Domini*, designed by Count Alfieri, is one of the grandest and richest in Turin. In this church are three paintings representing a miracle which occurred in 1453, namely, the recovery of a piece of sacramental plate which contained the blessed wafer. It was stolen by a soldier during the pillage of Exilles. While passing the church door, the vase fell from the back of the ass which was carrying it to the ground, and it was entirely destroyed. The wafer ascended into the air, and, surrounded with rays of most brilliant light, remained suspended until it was taken possession of by the bishop, who came out to receive it.

The *Palazzo Royal* is located in the centre of the city, in the *Piazza di Castello*, a large, elegant square, in the centre of which is the former palace of the dukes of Savoy. The architecture of the royal palace is not particularly attractive, but the apartments are large and richly adorned. There are many paintings by artists of the Flemish school and others, including Titian, Guercino, Albani, and Murillo. There is also a fine equestrian statue of Amadeus I. The gardens attached to the palace are open daily to the public, and are a fashionable resort. The gates which separate the palace from the Piazza are very magnificent—statues of Castor and Pollux were designed by Sangiorgio. In the private

library of the king, which is very extensive, are 40,000 printed volumes and 200 MSS., some of which are very curious.

*Armoria Regia*, adjoining the royal palace, is one of the chief attractions of Turin. It has been carefully arranged by Count Seyssell d'Aix. The contributions have been very numerous from private individuals and public institutions. There are many valuable relics: among them is the cuirass worn by Prince Eugène at the battle of Turin, when the French were defeated; full suit of Duke Emanuele Filiberto, worn at the battle of St. Quentin; cuirass worn by Carlo Emanuele III. at the battle of Guastalla; staff of Alfonso di Ferrari; two beautifully ornamented suits which belonged to Antonio Martonigo of Brescia; also shields, targets, helmets, and some delicate stiletos, which were carried by the Italian ladies; a crescent attributed to Benvenuto Cellini, and a splendid illustration of the Labors of Hercules. The collection of fire-arms as specimens of art will be found interesting.

*Royal Gallery of Paintings* contains a fine collection. Among the most valuable is the Madonna della Tenda, on wood, by Raphael. It is of great beauty, and has been purchased by a great number of persons, the last purchaser having given 75,000 francs for it; Pharaoh's daughter finding Moses, by Paul Veronese, into which painting he has introduced his own portrait; Mary Magdalene washing the feet of our Savior at the table of the Pharisee; allegorical painting of the four elements, Earth, Air, Fire, and Water; Holy Family, by Vandyke. The paintings of the Battles, by Hugtemberg, are exceedingly interesting.

*Museum of Antiquities.*—This collection has acquired much importance by the addition of the Museo Egizzo. There are many interesting relics which should be carefully examined. The statues, bronzes, etc., deserve great merit; also the Etruscan vases and medals, which are very various and valuable.

*Museum of Natural History* possesses a mineralogical collection which is very fine, and will be highly appreciated by persons who are interested and familiar with such specimens. The zoological department has been much increased and improved during the past few years, under the care of Pro-

fessor di Filippi. There is a large collection of birds from Piedmont.

The *Università Reale* is a magnificent building, and possesses many relics and inscriptions worthy of examination. It is a flourishing institution, employing 60 professors, and which, with the University of Genoa, forms the two educational establishments of the monarchy. The library contains 120,000 printed volumes and a vast collector of MSS. The University was founded in 1405, and has five faculties, consisting of theology, law, medicine, surgery, and the arts. It is usually attended by 1200 students.

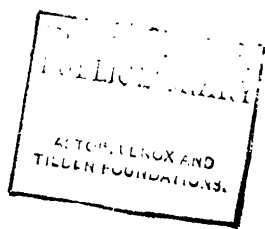
The *Piazza di San Carlo*.—This is the principal and finest square in Turin. In it is located the statue of Emanuele Filiberto, presented to the city by King Carlo Alberto. The subjects represented are the Battle of St. Quentin and the Treaty of Chateau Cambresis. It was designed in the ablest manner by Baron Marochetti.

The *Piazza Susini* is remarkable on account of the fine granite obelisk being located in its centre to commemorate historical events. It was erected in 1853.

The *Piazza Vittoria Emanuele*, located at the extremity of the Contrada del Po. It is vast in size, and regular, and commands a fine view of the Po. At the east end is the bridge which connects the Piazza with the opposite side of the river, and terminates in front of the church of La Gran Madre di Dio. The bridge was erected by the French in 1810, and completed by Vittoria Emanuele II.

The *Palaces* of Turin are not particularly remarkable. The Palazzo Carignano is associated with many historical incidents; here the Constitution was proclaimed in 1821. The old palace of the Savoy, now converted into the Palazzo Madonna, stands in the centre of the large and beautiful Piazza dell Castello. It has four fronts, all designed differently. In 1718 it was fitted up for the residence of Madame Reale, mother of King Victor Amadeus II. The towers are about all that remains of that old castle.

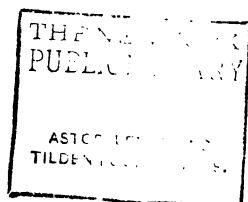
*Theatres.*—There are many theatres in Turin; the most important, however, is the Teatro Regio, designed by Count Alfieri, who was a native of Rome, and educated a lawyer; his preference, however, was for architecture, which caused him to rever-













the names of those celebrated in the art, such as Michael Angelo, and others. He was employed by Carlo Emanuele II. upon this theatre, which proved his fortune, as he was afterward appointed court architect, and became the recipient of numerous favors. He was esteemed the best architect of his time.

The *Charitable Institutions* of Turin are quite numerous. The most interesting is the Ritiro della Rosina, originally founded by Roso Govona for the benefit of those persons who desire to earn their own living. There is also a Magdalene Institution, founded by the Baroness Barol.

The *manufactures* are principally silk goods. The printing business is carried on extensively.

At a distance of about five miles from Turin is situated the magnificent church of *La Superga*, erected according to a vow made by Victor Amadeus (Duke of Savoy) in honor of the Virgin, and as a testimony of gratitude to the God of Battles for having given him a victory over the enemy. It was on this spot that he and Prince Eugene met to concert their plans for the attack of the French and the deliverance of the city in 1706. The fine, stately appearance of this edifice is greatly increased by its beautiful columns of different-colored marble. The altars are decorated with fine sculpture instead of paintings; the pavement is of variegated marble, and every other portion of the building is equally elegant. From the cupola, into which every person should ascend, a glorious view is obtained of the surrounding country. This church is the resting-place of the Prince of Savoy; Carlo Alberto was interred here in 1849.

A fine excursion may be made from Turin to Nice, or *vice versa*, via the *Col di Tenda*, in 24 or 25 hours; by rail to *Cuneo* in 2 h. 30 m., fare 9 fr. 60 c.; thence to Nice by Messageries in 22 hours; through fare, 32 fr. Near the town of *Racconigi* there is a royal chateau, once a favorite retreat of Carlo Alberto, father of Victor Emmanuel. At Carmagnola there is a railroad which branches off to meet the Nice and Genoa line at Savona. *Carmagnola* was the birthplace of the celebrated Italian general Francisco Bussone, originally a swineherd. He conquered the greater part of Lombardy, was made com-

mander-in-chief of the Venetian army, but was afterward beheaded by an order from the Council of Ten. After passing *Savigliano*, there is a branch railway to *Saluzzo* at *Cuneo*, the terminus of the railway. This was formerly a fortified town, but was dismantled after the battle of Marengo. For three or four months during winter the pass is crossed with sledges. Rail from Turin to Genoa in 4 h. 25 m.

## GENOA.

Genoa is situated at the head of the gulf of the same name. Hotels: *Hôtel Trombetta* (formerly *Feder*), *Hôtel de la Ville*, *Grand Hôtel de Gènes*, and *Hôtel d'Italie et Croix de Malte*. All of these hotels are first class and well conducted.

Travelers are again cautioned against purchasing from houses to which they have been recommended by interested parties.

Genoa is a city of great antiquity; it contains a population of 128,000. In the 11th century, after many vicissitudes, she became the capital of an independent republic, and by her extensive commerce, and her settlements and dependencies in various parts of the Mediterranean and Black Sea, was greatly distinguished. Rival interests involved the Genoese in a long-continued conflict with the republics of Pisa and Venice; the latter was the most remarkable in the annals of the Middle Ages, occurring between the years 1376 and 1382. The Venetians were defeated at Polo, and, had the Genoese immediately followed up their successes, would have taken Venice; but, by their procrastination, allowed the Venetians sufficient time to recover from the dilemma into which they had been thrown, and were thereby compelled to retire. From that date Venice gained the ascendancy. The government of Genoa was for a long time in a revolutionary state, and contests were constantly arising between the nobility and citizens. It was not until 1756 that it became tranquil. In 1797 the city was taken by the French, but after the downfall of Napoleon was assigned, together with the adjacent territory, to the King of Sardinia by the Congress of Vienna in 1815.

The land on which Genoa is built rises to the height of 500 feet, and gives it a grand and imposing appearance, especially from the sea. In the background rise the

Apennines, which, during a portion of the year, are covered with snow. The city has been frequently increased in size, and its walls very much enlarged; some traces of the old Roman walls are yet visible. At the end of the 17th century this magnificent city was bombarded, and almost reduced to ashes, by Louis XIV., whom she had offended by selling ammunition to the pirates, and for building ships for the Spanish navy. The Doge and principal senators were sent to Paris to deprecate the vengeance of Louis. The old portion of the city is laid out in narrow, crooked streets, but in the newer portion they are wide and handsome. The climate is pure, and the atmosphere healthy; it is well supplied with water brought from the River Bisagno. Beggars here are few in number, which makes it more agreeable than most Italian cities.

The harbor is well inclosed, and protected by two gigantic moles, the *Molo Vecchio* and *Molo Nuovo*; rising to a height of 384 feet above the level of the sea is the lighthouse, which exhibits a flashing light that revolves, and may be seen nearly 30 miles on a clear night; it should be ascended by those who wish to procure a fine view. On the north side of the harbor is the arsenal, to which has recently been added a dry-dock; here also is a prison for convicts, who are still known by the name of galley-slaves.

The style of architecture in Genoa is very magnificent; some of the gates of entrance to the palaces are 40 feet high; there are not as many remains of ancient splendor as in Venice, but more actual wealth and comfort. The palaces are superior in style to those of Rome; the roofs are frequently flat, and adorned with shrubs and such trees as the orange, lemon, pomegranate, oleander, etc., 24 feet in height, refreshed by fountains which play constantly during the heat of summer.

The Genoese are an extremely industrious people; the females are quite interesting in their appearance, well-proportioned, slight frame, dark hair and eyes, with a countenance brilliant and expressive. Their graceful appearance is increased by the long flowing veil which they wear, fastened in the hair with gold pins, and then falling modestly around their neck and shoulders, showing, at the

same time, their pretty faces through the mist of snow-white illusion.

The *Corso* is the celebrated promenade where the young and old, grave and gay, enjoy all the sociability that exists in Genoa, visiting not being at all customary within doors.

The renowned discoverer of America, Christopher Columbus, was born at Genoa in 1442. A monument has been erected to his memory. Columbus was a man of penetrating genius, and constantly ambitious of accomplishing something that would perpetuate his fame, and at the same time gratify his passion of curiosity and love of adventure. He first applied to Genoa, his native place, for assistance to attempt discoveries in the Western seas, but was refused, and regarded as visionary. The same ill success attended him upon application to the courts of Portugal and England. He finally applied to Spain, where he received encouragement from Ferdinand and Isabella in the way of three small ships and 17,000 ducats. He soon discovered the islands of Cuba and Hispaniola, which he took possession of. Ferdinand and Isabella were now prevailed upon to fit out a new armament to enable him to make farther discoveries; so, the second time, he sailed with a fleet of 17 ships, and discovered the Caribbee Islands and Jamaica. In his third voyage he discovered the continent toward that part of South America where Carthage was afterward built.

#### CHURCHES.

The *Cathedral of San Lorenzo* was built in the 11th century, in Gothic style, with a singular exterior, being formed of horizontal stripes of white and black marble. It has but one tower, although two were evidently intended originally. Some of the inscriptions in the church give the history of the foundation of the city. The choir and side chapels, which have been modernized, are covered with paintings, gilding, and carving. A fine statue of the Madonna and Child in bronze, a work of the 17th century, by G. P. Bianchi, decorates the high altar. By far the most beautiful portion of the church is the *Chapel of St. John the Baptist*. Females are prohibited by a law of Pope Innocent VIII. from entering here, except on one day of

the year, the saint's death being at the instigation of a woman. The canopy over the altar, covering the sarcophagus, in which are deposited the relics of the Baptist, was erected at the private expense of Filippo Doria in 1532. The relics of the saint, which are contained in an iron-bound chest, are carried in procession on the day of his birth, being placed in the *Cassone di San Giovanni*, a shrine which is carefully preserved in the treasury of the Cathedral. It is composed of silver-gilt, and the sides represent the history of St. John. There is in the treasury, however, a still more interesting relic, the *Sacro Catino*, which was taken at Cæsarea 1101. It is said to be the dish from which Christ ate the Last Supper. It was originally presented to King Solomon by the Queen of Sheba, and afterward preserved in the Temple. At the time the combined armies of Genoa and Pisa captured Cæsarea, the Genoese took the emerald dish for their share of the booty, and it was brought to Genoa, where it was held in such veneration that twelve nobles were appointed to guard it. It was only exhibited once a year, and then the priest held it by a cord while viewed by the crowd. So valuable was it then considered that the Jews lent the Genoese 4,000,000 of francs on it within fifty years. It was borrowed of Italy by Napoleon in 1809, among other relics, and it remained in Paris until 1815. It was broken, however, and ascertained to be merely an ancient specimen of glass, which caused the Genoese to lose their belief in the relic, and was a loss of a capital of nearly a million of dollars.

Church of *L'Annunciata*, second in size to the Cathedral, was erected at the private expense of the Lomellini family. This is truly a magnificent building, rich in decorations and highly-colored frescoes. Over the entrance is the famous Cenacola of Procaccini. The rich marbles in the interior of this church give it an appearance of great beauty.

Church of *St. Ambrogio di Gesù*. This is also a monument of private munificence, erected by the Pallavicini family. It is richly decorated in gold and colors. Here are several fine paintings—the Assumption, by Guido, and Circumcision, by Rubens.

Church of *Santa Maria di Carignano*,

built by the Sauli family at a very great expense. They also erected the bridge leading to it. From the cupola on top of the church, which is easy of ascent, a fine view of Genoa may be obtained.

Church of *St. Stefano della Porto* is principally noted for a fine altar-piece, representing the martyrdom of the patron saint, the joint work of Raphael and Guido Romano.

Church of *San Matteo* is an interesting little edifice, and is the burial-place of the Dorias. It has always remained under the patronage of the family, and the interior was very beautifully decorated and reconstructed at the expense of the celebrated Andrea Doria. Many of the tombs and inscriptions are very curious.

Church of *San Siro*.—This is the most ancient church in Genoa, and the one to which is attached the most important historical associations. It was here, in 1339, that Simone Boccanegra was inaugurated the first Doge of Genoa; and in 1257 Giuglielmo Boccanegra was proclaimed Capitano del Popolo.

#### PALACES.

There are multitudes of these, and, in this "city of palaces," an attempt at description would be but a fruitless endeavor; they are generally very beautiful, and contribute their share toward sustaining the title with which the city has been endowed, of "La Superba." They are rich in paintings, and are generally thrown open to visitors. The principal and most attractive buildings are situated upon the *Strada Nuovo* and *Strada Balbi*.

*Palazzo Brignole* contains the finest collection of paintings in Genoa: the works of Titian, Guido, Paul Veronese, Louis Caracchi, Carlo Dolci, Paris Bordone, and Vandyke are here in abundance. There is also a model of a monument, in bronze and marble, to Columbus, executed at the individual expense of the Marquis Brignoli.

*Palazzo Pallavicini* possesses the second best collection of paintings in Genoa: they are principally works of the best masters.

*Palazzo Doria Torsi*.—This palace formerly belonged to the Queen Dowager of Sardinia. It is now occupied by the municipality of Genoa. Among the curiosi-

ties is a bust of Columbus, and some of his most interesting MSS. preserved under triple lock and key. There is also a bronze table kept as one of the most remarkable monuments of Genoese history.

*The Palazzo Balbi* is handsomely decorated, and contains a good collection of paintings.

*Palazzo Reale*, formerly the palace of the Durazzo family, was fitted up in splendid style as a royal residence for Charles Albert in 1842.

*Palazzo Doria*.—This, by far the most interesting palace of all, is situated in the centre of a beautiful garden, which extends to the sea, and forms a fine feature in the picturesque scenery of Genoa. The inscription on the exterior of the edifice expresses the stately feelings of Doria, also called "Il Principe," which title he received from Charles V. Many portions of the architecture were designed by Pierona del Vaga, who was received kindly and employed faithfully by Doria, after having been driven from Rome in a poor and sorrowful condition by the calamities which had befallen the Eternal City when stormed by the Imperialists in 1527. The decorations of this palace are extremely beautiful. Among the pictures are portraits of Andrea Doria and family. In the garden are walks of cypress and orange; also fountains, statues, and vases. A monument was here erected by Doria to "Il gran Roldano," a great dog presented to him by Charles V.

*The Palazzo della Università* contains a library of upward of 40,000 volumes; also a museum of natural history and a meteorological observatory. The University consists of three faculties, Law, Medicine, and Humanities, each of which is governed by a senate composed of twelve directors, by whom the degrees are conferred.

*The Palazzo Ducale*, now converted into government offices, was formerly the residence of the Doges of the republic, who were elected to office for two years. The front of the building is exceedingly attractive, as is also the vestibule, which is supported by 80 columns of white marble.

*Bank of St. George*, the oldest bank of circulation in Europe. It was founded in 1407, and to it are attached many historical reminiscences. The *Loggia de Bancho*, now used as the Exchange, remains an in-

teresting monument of the former commercial splendor of Genoa.

The *Public Institutions* are quite numerous and of great merit. A deaf and dumb institute, very celebrated in Italy, founded by a poor monk in 1801. Three hospitals, the principal of which is the *Albergo di Poveri*, a fine massive structure, very neat and clean, and covers a great deal of ground; 23,000 persons can be accommodated in this charitable institution. This building contains the finest piece of sculpture in Genoa, a "Dead Christ," by Michael Angelo.

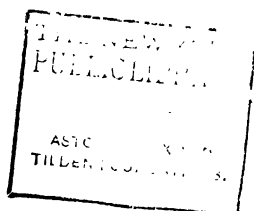
*Accademia Ligustica delle Belle Arti*.—This academy is resorted to by a large number of pupils. In the same building is the *Public Library*, containing 50,000 volumes.

*Theatres*.—The *Teatro Carlo Felice* is the principal one, and is next in size to La Scala at Milan and the San Carlo at Naples. In the summer and early in December it is open for the regular drama; in the spring for operas and ballets; and in the autumn for operas alone.

Genoa is noted for its silver and gold filigree-work, of which visitors are certain to procure a specimen. The best assortment, both in quantity and quality, may be found in the establishment of M. August Horace, "Mossa" in the *Hôtel d'Italie*: this house obtained the medal at the London Exhibition. His prices are fixed.

In Genoa the manufactures of silk velvets and plain silk stuffs, black and colored, are very extensive. They have been celebrated for centuries, and are real specialties, noted for their beauty, solidity, and wear, while the price is much lower than in France. The most celebrated manufacturers of Genoa are the Brothers De Ferrari, 42 Place Campetto, who have greatly improved that industry, and received prize-medals in Genoa, London, New York, Turin, Florence, Dublin, Paris, and Chiavari. They have also lately received the "Cross of the Crown of Italy," and the Medal of Progress at the Vienna Exposition of 1873. No duty on the velvets and silk stuffs of Genoa forwarded in France and England.

An excursion that every one visiting Genoa should make is to the villa of the Marquis Pallavicini. This most lovely of villas is situated about seven miles from the city, and can be reached by rail in thirty minutes. It is necessary to obtain tick-



# Public Buildings

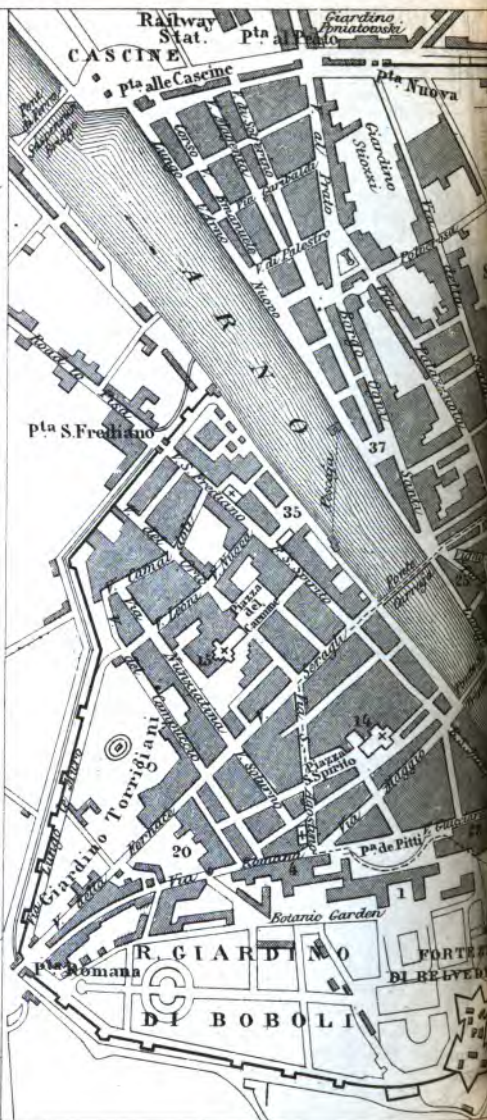
- 1 Palazzo Pitti
- 2 Uffici
- 3 Palazzo Vecchio
- 4 Museum of Nat. Hist.
- 5 Accademia Belle Arti
- 6 Hospital of S.M. Nuova

# Churches

- 7 Duomo
- 8 S. Croce
- 9 S.S. Annunziata
- 10 S. Marco
- 11 S. Ambrogio
- 12 S. Lorenzo
- 13 S.S. Trinita
- 14 S. Spirito
- 15 Il Carmine
- 16 S. Maria Novella
- 17 S.M. Maddalena
- 18 Or. S. Michele

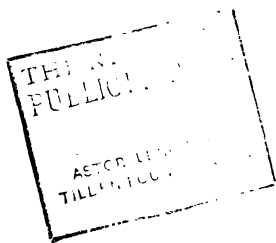
# Theatres

- 19 Alfieri
  - 20 Goldoni
  - 21 Degli Intrepidi di T. Nuovo
  - 22 Pergola
  - 23 del Cocomero
  - 24 Palazzo Riccardi
  - 25 — Corsini
  - 26 — Capponi
  - 27 — Strozzi
  - 28 — Guicciardini
  - 29 — Bonarrotti
  - 30 Post Office
  - 31 Piazza d'Arno
  - 32 — dei Peruzzi
  - 33 — dei Medici
  - 34 — dell'Annunziata
  - 35 — dell'Uccello
  - 36 — S. Trinita
  - 37 — Manin
  - 38 Bargello
  - 39 Buonarrotti
- ..... Primo Cerchio  
----- Secondo Cerchio











ets of admission for the number of persons wishing to go at the Palace Pallavicini in Genoa previous to leaving. One of the gardeners acts as guide, and expects 2 fr. fee per person. It requires two hours to see the gardens and park; they are only open from 11 to 3: one must make rather an exact calculation in regard to time. It would require a small volume to describe the beauties and curiosities of the place. The park is planted with immense laurel-trees and India pines, while tropical trees, plants, and flowers of the rarest kind flourish in abundance. Fail not to enter the grotto of Stalactites, and take passage on board a boat which you will find ready to receive you on the subterranean lake, and imagine yourself on a mythological excursion. Cascades, temples, Egyptian obelisks, Turkish kiosks, and most lovely views meet your exit. With people of very lively humor the guide sometimes plays pranks by touching springs, when showers of water descend on their devoted heads, and, when attempting to flee from the disaster, full it comes in their faces from another direction. There are beautiful summer-houses of most inviting appearance—but woe to the individual who enters; from every blossom comes a stream of water. Your guide will induce you to take a swing in a handsome iron chair, and immediately you are the centre of a cross-fire of waters coming from every direction. After an exciting excursion of three hours, should you want some lunch, taste the fried white-bait at the restaurant at the entrance to the villa.

Trains leave Genoa four times during the day for Chiavari. Time, 2 hours; fare, 3 frs. 85 c. Thence a diligence daily to Spezia in 8 hours. Fare, coupé, 8 frs., interior, 7 frs. Railway to Florence *via* Pisa, 15 frs. 30 c. Time, 5 hours.

Steamers leave Genoa nearly every day for Leghorn, Civita Vecchia, and Naples.

Trains leave several times each day for Nice, Turin, Milan, and Bologna.

*Spezia*, the Portus Lunæ of the Romans, the site of which may be seen by the ruins of an ancient amphitheatre and circus. The modern town, which is much frequented for sea-bathing, is situated on a beautiful bay with a magnificent harbor, the frequent resort of Italian and other vessels of

war. Principal hotel *Croce di Malta*. The island of Palmaria, opposite the town, is used as a penal establishment for brigands.

The next important station is *Sarzana*, the birthplace of Pope Nicholas V., and near which (Lunigiana) the Bonaparte family resided before their settlement in Corsica. From *Avenza*, the next town, a branch railway leads to the celebrated Carrara marble quarries, which will well repay a visit, occupying two hours. The quarries of *Massa*, the next town, are also worthy of a visit.

## FLORENCE

is beautifully situated on both sides of the Arno. Population 150,000. Principal hotels: *Hôtel de l'Univers*, a fine new house lately opened by Signor Stignani, well and popularly known to Americans during his long connection with the Grand Hôtel du Louvre, Paris; *Grand Hôtel de New York*, finely situated on the Arno, and well managed; *Hôtel Washington*, on the Arno, good house; *Hôtel d'Italie* was well kept previous to the death of its late proprietor; the management is now poor, and there is much complaint of the unhealthfulness of its drains.

To Florence has been awarded the title of the fairest city of the earth. Who can doubt it, situated as it is in the rich valley of the Arno, surrounded by beauties of nature and of art, immortalized by Byron and Rogers, and revered as the birthplace of Dante, Petrarch, Boccaccio, Galileo, Michael Angelo, Leonardo da Vinci, Benvenuto Cellini, and Andrea del Sarto? What beautiful recollections of the past must naturally be awakened in the appreciative mind while tarrying in a spot which has given birth to such noble contributors of poetry and the arts? Beautiful gardens adorned with statues, vases, fountains, and other decorations, as well as the open squares or piazzas, continually attract the eye of the visitor; and the palaces, which are very numerous, each containing rare

paintings and sculptures, form the principal object of interest in this delightful city, which is the pride of Tuscany. The climate of Florence is delightful, varying but 30 degrees from summer to winter.

The walls of the city are entirely unavailable for defense in modern warfare; their principal use is for the purpose of collecting octroi duties. The city is entered by nine different gates. The gate *San Gallo* is an arch of triumph, erected in 1738 in commemoration of the entrance of Francis II. This gateway leads to Bologna and Fiesole. The bridges which cross the Arno are six in number, four stone and two suspension bridges. The stone bridges have been much injured at different times by the rising of the river, and some of them even carried away. The most easterly is the *Ponte alle Grazie*, or di Rubacorte, built by Lapo, father of Arnolfo, in 1237. There are numerous small houses on either side of it, and its great solidity has withstood the rushing of the waters, while all the others have been several times destroyed. The next is the *Ponte Vecchio*, built the second time in 1078. It is lined with shops on either side, which are mostly used by jewelers. The celebrated Maso Finiguerra, according to tradition, here practiced his trade. Above the houses runs a gallery connecting the Palazzo Vecchio and Uffizi Gallery with the Pitti Palace. *Ponte a Santa Trinità*, a very beautiful structure, built about the middle of the 16th century. Formerly carriages were not allowed to cross it, the authorities thinking it too slender; but it has proved not only beautiful, but strong. At the angles are statues representing the "Four Seasons;" their effect approaching the bridge is very beautiful. *Ammanati* was the architect of this beautiful structure. *Ponte alla Carraja*, so called on account of its being mostly used for carriages. It has several times been rebuilt; its last restoration was by Ammanati. After its construction in the 13th century, or in the early portion of the 14th, during the May-day celebration, which was famous in those days, a general invitation was given to all the citizens to appear on the bridge and witness a theatrical representation of the infernal regions, which was to take place on rafts below the bridge. It was given out that any person wishing to hear

news from Satan's dominions could do so, if present. The announcement drew crowds. The bridge was filled to suffocation, and, while the demon's performers were exhibiting their antics below, the bridge gave way, and thousands probably saw the reality more vividly than they expected. The two iron suspension bridges are called *San Ferdinando* and *San Leopoldo*. The streets of Florence are finely paved, but have no sidewalks, with one or two exceptions. Some extensive improvements are now being made (1864) in the widening of streets and construction of sidewalks.

The *Duomo*, or *Cathedral Santa Maria del Fiore*. The architecture of the building is quite interesting, and the building itself massive and extensive. The original design was by Arnolfo, to whom the Florentines intrusted the construction of an edifice which they expressly desired to have surpass any thing that had preceded it. After Arnolfo's death, the work upon it was stopped until Giotto was requested to proceed with it. He also died, and Brunelleschi was called upon to complete it. The entire length is 501 feet; from the pavement to the summit of the cross, 388 feet; transept, 305 feet long; width of nave and aisles, 129 feet; height of nave, 154 feet; and that of side aisles, 97 feet. The cupola is 138 feet in diameter; it is the widest in the world. It is grand in its construction, and served as a model to Michael Angelo for that of St. Peter's, which it exceeds in size. The Cathedral is finely paved with various colored marbles; and the stained glass windows, made in the 15th century, are the perfection of the art. The Duomo contains the monuments of its two principal architects, *Giotto* and *Brunelleschi*: the bust of the latter is by Bugliano, one of his pupils, as is also that of Giotto. Travelers should ascend the dome, as a more correct idea of its proportions can be gained by so doing.

The *Campanile*, or bell-tower adjoining the Cathedral, designed by Giotto, rises to a height of 275 feet. The staircase consists of 413 steps, which are easy of ascent. The erection of this tower cost an enormous sum. It has six large bells, the largest of which, named *La Santa Reparata*, bears the Medici arms. On the south side of the Piazza are two statues, fine productions of

under the statue of art, by Pisapaloni, in honor of Arnolfo and Brunelleschi, architects of the Duomo. That of the latter is very good. On his knees is the plan of the cupola, and he is looking up at the realization of it. Near this statue is a stone let into the wall, with the words "Sasso di Dante" (Dante's seat), on which Dante used to sit and contemplate the Cathedral.

The *Battisterio di San Giovanni*, of black and white marble, was built with the material taken from the Temple of Mars. It is supposed to have been constructed in the seventh century. It was formerly open at the top, like the Pantheon at Rome, but was closed with a lantern in 1550. It was completely surrounded by graves up to the year 1293. They are alluded to by Boccaccio. The great attractions of the Baptistery are its bronze doors. That on the west was closed in 1200 to make room for the tribune: two of the other doors were executed by Ghiberti, and one by Andrea Pisano. This last is an allegorical history of John the Baptist, for which Giotto gave the design. The finishing of this door was celebrated throughout Tuscany by a festival. Ghiberti's doors were considered, however, far superior to the other, and Michael Angelo, in speaking of them, declared them worthy of being the gates of Paradise. The subjects are, 1. The creation of Man; The pain of labor after the banishment from Paradise; Noah after the Deluge; The promise made to Abraham; Esau sells his birthright; Joseph and his brothers; The law from Mount Sinai; The walls of Jericho; The battle against the Ammonites; The Queen of Sheba visits Solomon. The floor is paved with white and black marble. Dante alludes to this building as "Mio bel San Giovanni," and seemed to take much delight in it, notwithstanding he had the misfortune to break a portion of the baptismal font in saving a child from drowning. All the baptisms of the city are still performed in this church, the number annually being about 4300. The tomb of Baldassare Cossa, who was deposed by the Council of Constance, and Otto Colonna elected in his stead, is a noble design, and bears the papal tiara over the armorial shields. In the *Guardaroba*, back of the Duomo, are preserved some objects of ancient art which are very remarkable.

*Church of Santa Croce.*—The most important church of Florence, containing monuments erected to the memory of many of the most celebrated men of Italy. Byron alludes to it in the fourth canto of *Childe Harold*:

"In Santa Croce's holy precincts lie  
Ashes which make it holier; dust which is,  
Even in itself, an immortality,  
Though there were nothing save the past, and  
this,

The particle of those sublimities  
Which have relapsed to chaos: here repose  
Angelo's, Alfieri's bones, and his,  
The starry Galileo, with his woes;  
Here Machiavelli's earth returned to whence it  
rose."

This church has always been the favorite burial-place of the Florentines. Arnolfo was the architect. Its length is 460 feet, and width 135. Above the bronze statue of St. Louis, bishop of Toulouse, are the letters I H S, placed there after the plague in 1487 by St. Bernardino of Siena, by whom these initials were inserted, to denote the name and mission of our Lord, Jesus Hominum Salvator. In the centre of the church is the slab tomb of John Ketterich, bishop of St. David's, also of Lichfield and Exeter, and who, sent as ambassador from Henry V. to Pope Martin V., died soon after his arrival in Florence. The principal monuments of the church are as follows: Michael Angelo Buonarroti. The three statues of Painting, Sculpture, and Architecture appear as mourners. His bust, by Lorenzi, is considered a most correct likeness. The position of this monument was selected by Michael Angelo himself, that he might see from his tomb the dome of the Cathedral, the delight and study of his mind; Alfieri's monument, by Canova, erected at the private expense of the Countess of Albany; colossal monument to Dante; monument of Machiavelli; also of Lanzi, writer on Italian art; Leonardo Bruni, surnamed Aretino; Michele the botanist; Nobili the philosopher; Giovanni Targoni, the eminent naturalist; Galileo; Lami, the Florentine historian, and others. The tomb of the Polish countess Zamoyska is a fine piece of workmanship. In one of the chapels on the right as you enter is the tomb of the Countess of Albany, wife of the last Pretender Stuart. The pulpit belonging to this church, composed of red and white marble, is a work of great excellence. In the third chapel

to the right of the choir is the chapel of the Bonaparte family. Here may be seen the monument of Julie Clary, wife of Joseph Bonaparte, and Charlotte Bonaparte, wife of the brother of the present emperor, Napoleon III. Notice over the principal entrance the bronze statue of St. Louis, bishop of Toulouse. Above this are the letters I H S, Jesus Hominum Salvator, so universally seen in all Catholic churches. These letters were originally placed in front of this church by St. Bernardino of Siena, the inventor of the initials. Having taken one of his flock to severe task for the manufacturing of playing cards, the man pleaded non-familiarity with any other source of livelihood. The saint told him to put these letters on his blank cards and sell them. They spread like lightning, and the man made an immense fortune. Notice near the north transept the monument to Raphael Morghen, the celebrated engraver. The façade of this truly celebrated church was finally completed in 1863, thanks to the liberality of a Mr. Sloane, a rich miner, who contributed \$60,000 toward the object. Leopold II. and Pope Pius IX. also contributed largely toward the object. Over the centre door may be seen the coats of arms of the three contributors—the keys of St. Peter, the double-headed Cross, and the crossed hammers of Mr. Sloane.

*Piazza of Santa Croce*, wherein the democracy of Florence established its power in 1250. In the centre is a colossal statue of Dante, inaugurated May 14, 1865, by Victor Emanuel, in presence of a most brilliant assembly, this being the 600th anniversary of the poet's birth. It is by Pazzi of Ravenna, and stands upon a lofty pedestal, surrounded by four lions, inscribed, "To Dante Alighieri; Italy; MDCCCLXV."

Church of *La Santissima Annunziata*, dedicated to the "Vergine Annunziata" by seven Florentine gentlemen, who took up their abode on Monte Senario, near Florence, in 1233; here Andrea del Sarto was buried, and here also is his bust, taken in his lifetime. The cupola is by Alberti, and is one of his earliest works. The high altar is also attributed to him: it is richly sculptured in high relief, with a front of massive silver, and above it is a large tabernacle of silver, rich in ornaments and sculpture. In the chapels belonging to

this church are many interesting tombs: Giovanni di Bologna, with sculpturing in bronze by himself; tomb of Angelo Marzi, bishop of Assisi and minister of Cosimo I.; tomb of the historians Giovanni Matteo and Filippo Villani. In the *Chapel of the Annunziata* is the miraculous fresco of the Annunciation, upon which so much wealth was expended; also the celebrated fresco of the Madonna del Sacco, by Andrea del Sarto, for which painting he received only a sack of wheat as payment.

Notice the *Capella di San Luca*, opening into the large cloister.

The *Piazza della Annunziata*—one of the most pleasing portions of the city; here are located the buildings of the *Spedale degli Innocenti*, or *Foundling Hospital*, established through the influence of Leonardo Bruni. In the chapel is a splendid Adoration of Magi by Ghirlandaio.

The equestrian statue of Ferdinand I. was cast from cannon taken from the Turks by the Knights of St. Stephen; the two bronze fountains, which are very beautiful, were designed by Tacca.

Church and convent of the *Carmine*, formerly the most magnificent in Florence, was entirely destroyed by fire in 1771, with the exception of the Brancacci chapel. Amateurs in painting should not fail to visit this sanctuary of art to see the celebrated frescoes of Masolino, Masaccio, and Lippi: they were commenced by the first in 1415, and finished by the last in 1505. The different frescoes mostly relate to scenes in the life of St. Peter, and were visited and studied in turn by Raphael, Perugino, L. da Vinci, and Michael Angelo. From the two small frescoes on the left as you enter, Raphael took his inspiration for his Loges and his St. Paul preaching at Athens. The first is Adam and Eve driven from Paradise, and the second St. Paul visiting St. Peter in Prison. Behind the altar of this chapel is a Greek painting of the Virgin and Child, brought from the East, said to have been painted by St. Luke! A small fee will induce the custodian to expose it. In the choir is a tomb of singular beauty, erected to Pietro Soderini.

Church of *San Lorenzo*.—Some portions of this structure are attributed to Michael Angelo: it is exceedingly rough in its external appearance, but the interior is very

fine, having been recently decorated. The original basilica was the most ancient in the city. In the *Capella degli Operai* is the sepulchral monument lately erected to the eminent painter Benvenuto. Before the high altar is the memorial of Cosimo de' Medici, upon which is the title of "Pater Patriæ," which was bestowed upon him after his death.

In the *Sagrestia Vecchia* is the elegant tomb of Giovanni di Averado dei Medici, and of his wife Picarda; also the costly monument erected by Lorenzo and Giuliano de' Medici to the memory of their father and uncle, Piero and Giovanni.

In the *Sagrestia Nuova*, or *Capella dei Depositi*, are the monuments of Giuliano and Lorenzo de' Medici. Not only were these monuments, which are considered equal to any work of art of the kind in Italy, executed by Michael Angelo, but also the chapel wherein they are placed. "Giuliano was the third son of Lorenzo the Magnificent, younger brother, consequently, of Leo X., and father of the Cardinal Ippolito: he was created Duc de Nemours by Francis I., and died in 1516, in his thirty-seventh year. Lorenzo, the son of Piero and grandson of Lorenzo the Magnificent, was created Duke of Urbino by his uncle, Leo X. In 1518 he married Madeleine de Boulogne, of the royal house of France: the sole fruit of this union was Catharine de' Medici, afterward the queen of Henry II."

In the Medicean Chapel (which is at the back of the choir, and may be visited from 10 to 4 on application in the church) are some magnificent mosaics and frescoes; in fact, one should by no means fail to visit this edifice, as we think it the finest in Florence. The chapel was commenced under the reign of Ferdinand I., in 1604, and was originally intended to hold the Holy Sepulchre, which the Tuscan ruler intended stealing from Jerusalem, but his emissaries were detected after they had commenced detaching it from the church of the Holy Sepulchre, in the centre of which it now stands. The walls of the chapel are magnificently inlaid with expensive marbles and precious stones. Notice the armorial bearings round the chapel; they are the very perfection of the mosaic art. The frescoes of the cupola, which are most magnificent, were executed by Benvenuti,

late director of the Academy, between 1828 and 1837. They represent the leading events from the creation to the last judgment (photographs of them, very finely executed, may be purchased in the chapel). Notice the beautiful tomb and statue, in bronze gilded, of Cosmo II., by John of Bologna, and that of Ferdinand I. by Tacca. The remains of the different grand-dukes are in the crypt below the chapel. In the cloister is the tomb of Paola Giovio, a celebrated historical writer.

The *Laurentian Library*, raised by the Medici family as a monument to the advancement of learning, has been the recipient of many most valuable MSS.; the number is said to be about 9000; they rank in importance, if not in numbers, next to the Vatican: there are many choice works in Hebrew, Greek, Latin, Coptic, Arabic, Syriac, and Italian, of the 14th, 15th, and 16th centuries; here also is the Medicean Virgil, earliest MS. of the poet, and the first MS. of the Pandects of Justinian, captured by the Pisans in 1135, when they took Amalfi. This work was formerly deified at Pisa, and received equal veneration at Florence for a lengthened period. Letters of Dante, and many very ancient MSS., complete the literary attractions of this place. One of Galileo's fingers, stolen from his tomb at Santa Croce, is preserved in a bottle. The library is open from 9 to 12 daily.

The *Church of San Marco* contains the celebrated crucifix of Giotto, which attracted such a concourse of people when it was first brought to the convent; to this production he owes the popularity of his reputation, which excelled that of his predecessor Cimabue. The mosaic of the Virgin, brought from St. Peter's at Rome, also adorns this church, and interred here are the three friends of Lorenzo de' Medici, Politian, Benivieni, and Pico.

*Santa Maria Novella*, situated on the place of the same name, was commenced in 1256. It was called by Michael Angelo his "betrothed." This was considered at one time the finest church in the city, but restorations have disfigured it. It is mostly noted for the fresco paintings of Ghirlandaio, master of Michael Angelo. They should be visited early in the day, say 9 o'clock, and even then they are rather indistinct. It also contains the Madonna of

Cimabue, which was considered at the time the very perfection of the art, and was carried in triumph from the studio of the painter to the church, followed by the entire populace.

The *Capella di Gondi* contains the famous crucifix carved by Brunelleschi in rivalry with Donatello, who executed the one now in Santa Croce. When the latter first saw the work of Brunelleschi he let fall his apron which contained his dinner, exclaiming, "To you is granted the power of carving figures of Christ, to me that of peasants." The interior of the church is considered one of the finest works of Brunelleschi: it is in the form of a Latin cross, 316 feet long, and 109 feet wide across the body of the church. Aisles formed of Corinthian columns—magnificent balustrades of bronze and marble inclose the choir.

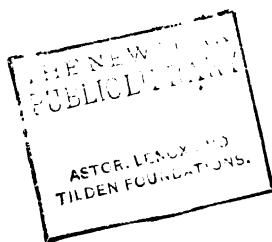
The other churches of importance are *San Michele*, *San Spirito*, and *San Ambrogio*. In the church of Ognisanti, situated on the Piazza Manin, near the Hotel de la Ville, in the chapel on the left of the transept, is the tomb of the discoverer of America, Amerigo Vespucci: his house stood upon the site of the Ospeale di San Giovanni di Dio.

*Piazza del Gran' Duca*, the principal business portion of the city; here stands the *Palazzo Vecchio*, formerly the residence of the superior magistracy, now converted into government offices. The chief object of attraction is the great saloon, which is connected with remarkable passages in Florentine history: its length is 169 feet, by 77 in breadth. In the rooms above the saloon are some portraits of distinguished families of Florence, among them that of Bianca Capello, the celebrated grand-duchess. The Piazza contains many fine statues, among which is the bronze equestrian statue of Cosimo I. by Giovanni di Bologna; the David, by Michael Angelo (sculptured at the age of 23), is located on the left of the doorway of the Palazzo. On the right of the entrance is the colossal group of Hercules by Bandinelli. The lion is the work of Donatello. The Fountain of Neptune, by Ammanati, also adorns the Piazza; it is erected on the site where the Reformer Savonarola suffered martyrdom. The *Loggia di Lanzi*, finely proportioned, and considered by Michael Angelo to be beyond improvement. Under it are some

fine specimens of sculpture, the most important of which is the Perseus by Benvenuto Cellini, and the Rape of the Sabines by Giovanni di Bologna. Judith slaying Holofernes is by Donatello, and the Dying Ajax supported by a Warrior. Near this Piazza are the two markets, the *Mercato Nuovo* and *Mercato Vecchio*. Adjoining the Piazza del Gran' Duca is the *Uffizi Gallery* of paintings and sculpture, forming three sides of an open court. On either side of the entrance are statues of Cosmo I. and Lorenzo the Magnificent. Along the sides of the court, placed in niches, are statues by modern artists of the great men of Tuscany, commencing with Andrea Organi, Niccolò Pisano, Giotto, Donatello, Alberti, Leonardo da Vinci, Michael Angelo, Petrarch, Dante, Boccaccio, Machiavelli, Guicciardini, Amerigo Vespucci, Galileo, Michelangelo, Reclì, Mascagni, Andrea Cesalpino, Antonio, Accorso, Guido Aretino, and Benvenuto Cellini, the last holding in his hand a miniature of his Perseus.

The *Uffizi Gallery—Galleria Imperiale e Reale*. Open daily between the hours of 9 and 3, Sundays and feast-days excepted, when it is open from 10 to 3, and on Tuesdays from 12 to 3. On the occasion of great festivals it is closed all day; so also is the Pitti Palace. The collection of paintings in this gallery is, without doubt, the richest and most varied in the world, with the exception of the Royal Gallery at Madrid; neither is it so extensive as either the galleries of the Louvre, Dresden, or the Belvedere at Vienna. Ascending three flights of stairs, we enter the first vestibule, wherein are placed the busts of the Medici family, ten in number. In the inner vestibule are some fine statues: the Florentine Boar; two wolf-dogs, noble figures, seated on either side of the door; several busts, and other specimens of art. The corridors are occupied as picture and sculpture galleries. In our description we will commence near the entrance of the eastern corridor, with the pictures chiefly of the Tuscan school. One of the finest is by Fra Angelico da Fiesole, representing the Virgin and Child in the centre surrounded by saints; around the Virgin and Child are painted angels on a gold ground. Busts and statues follow next in order, and among the varieties many fine ones may be discussed. In a narrow corridor, enter-







ed by a small door just beyond the statues, are sculptures of the mediæval Tuscan school, many of which, by Donatello, Michael Angelo, etc., are worthy of particular attention for their composition and expression. On the sarcophagi placed in the eastern corridors are various bas-reliefs, the subjects of which are taken from heathen mythology. In front of one is the representation of the fall of Phaëton, and on the opposite side an illustration of a chariot-race in a circus, perhaps the Circus Maximus at Romé. Each chariot is being drawn by four horses. In the western corridor the gems are many. Notice particularly the *Drunken Bacchus* and *Faun*, No. 380; the *Wounded Adonis*, 382; and an *Apollo*, all by Michael Angelo, the last but just emerging from the marble. Here is also a fine reproduction of the Laocoon. In the southern gallery the gems are the *Venus Anadyomena* and the *Young Athlete*. The first room to the left, entering from the eastern corridor, is called the *Tribune*, a small circular apartment, which not only contains the chefs-d'œuvre of this gallery, but of the world, both in painting and sculpture. The works of sculpture are five in number; the first is the world-renowned statue of the *Venus de Medici*, so called because it was brought to Florence during the reign of Cosmo III. de Medici: it was found in the portico of Octavia at Rome. The inscription on the pedestal says it was sculptured by the Athenian Cleomenes, son of Apollodorus. It is considered the very perfection of design and workmanship: it was restored by Bernini. The *Apollino*, or *Young Apollo*, is of the same school: it is generally attributed to Praxiteles, the most celebrated sculptor of Greece. The *Dancing Faun*, restored by Michael Angelo. The *Lottatori*, or *Wrestlers*, and the *Anotino*, a slave whetting his knife, complete the five wonderful works which have gained such a world-wide reputation.

In this apartment are also the finest paintings in the collection: Michael Angelo—the *Virgin presenting the Infant to St. Joseph*. Raphael—*La Madonna del Cordellino* (Goldfinch); *La Fornarina*, painted in 1512; *St. John preaching in the Desert*. Titian—the *Venus* (alluded to by Byron); Monsignore Beccadelli, painted while the artist was in his 75th year. Paul Veronese—*Holy Family*, with *St. John* and

*St. Catharine*. Annibal Caracci—a *Bacchante*; *Pan*; and *Cupid*. Guercino—a *Sibyl*; *Endymion sleeping*. Fra Bartolomeo—two fine figures of the prophets *Isaiah* and *Job*. Daniele da Volterra—the *Massacre of the Innocents*. Andrea del Sarto—a very splendid picture of the *Madonna and Child*, between *St. John the Evangelist* and *St. Francis*. It bears the date of 1517, and is one of the finest works of this great painter, whose merits are scarcely appreciated elsewhere than in his native city. The history of this grand master is quite interesting. Andrea, called del Sarto because he was the son of a tailor, was born at Florence in 1488. He was placed at first with a goldsmith, whom he left for the instruction of Giovanni Barili, whom he again left for the studio of Pietro di Cosimo. But it was from the study of Masaccio, Ghirlandaio, Leonardo, and Michael Angelo that he received his most valuable instructions. He had great versatility of talent, and could imitate the style of other artists with marvelous fidelity. His genius inclining him to the graceful and the tender, he lacked boldness and decision in treating grand subjects. He visited the principal cities of Italy, and was invited to Paris by Francis I., where he was received with great distinction. He returned soon to Florence, however, where he led a life by no means beyond reproach. He died in 1550. Albert Dürer—*Adoration of the Magi*. Andrea Mantegna—the *Circumcision*; *Adoration of the Kings*; *Resurrection*. Pietro Perugino—*Virgin and Child between St. John the Baptist and St. Sebastian*. Correggio—the *Virgin kneeling in Adoration before the Infant*, who is reposing on a portion of her drapery; the *Virgin and Child between St. Joseph and St. Francis*: this is one of the artist's earliest works, being painted at the age of 20. Vandyke—two fine portraits, one of *Charles V. on horseback*, armed; the other of *Giov. di Montfort*. B. Luini—*Herodias receiving the head of St. John*. Parmegianino—*Holy Family*, with *St. Mary Magdalene* and *Prophet Zacharias*. Guido—a *Virgin in Contemplation*. Giulio Romano—*Virgin and Child*. Rubens—*Hercules between Vice and Virtue*. North of the Tribune, leading from it, are three rooms.

*First Room*: L. da Vinci—*Medusa's*

Head. Fra Angelico da Fiesole—four pictures, representing the Birth of John the Baptist, Coronation of the Virgin, Marriage of the Virgin, Death of the Virgin. *Second Room*: Ridolfo del Ghirlandaio—San Zenobio raising a dead Child; Translation of the Body of the Saint. Mariotto Albertinelli—the Visitation of St. Elizabeth. Vasari—Lorenzo de Medici. Bronzino—Descent of our Savior into Hades, considered his greatest work. Leonardo da Vinci—Adoration of the Magi. Cigoli—Martyrdom of St. Stephen. Il Sodomo—Martyrdom of St. Sebastian. Filippino Lippi—Adoration of the Magi; Joseph and Potiphar's Wife; and Judith slaying Holofernes. The third room contains some early Florentine paintings.

In a room opening out of the south side of the Tribune are some works of the other Italian schools. Here, also, is a piece of Grecian sculpture, consisting of a table of Oriental alabaster, upon which is placed the statue of a sleeping Cupid. In four of the other rooms are pictures of the French, Flemish, German, and Dutch.

At the end of the S. corridor is the *Cabinet of Gems*. Among the many curiosities is a vase, cut out of a block of lapis lazuli, 14 inches in diameter; two bas-reliefs in gold; a vase of sardonyx, upon which is engraved the name of Lorenzo de' Medici; a bas-relief in gold, representing the Piazza del Gran' Duca; a casket of rock crystal, an exquisite piece of workmanship, representing the events of the Passion, in 17 compartments. It was executed by Valerio Vicentius, assisted by his daughter; a species of shrine, made of enamel and precious stones, representing the portrait of Cosimo I.; a tazza of lapis lazuli, with handles of gold, enameled, and mounted with diamonds. Passing from the eastern to the western corridor, we descend to the

*Etruscan Museum*, which contains many interesting vases and other curiosities. This apartment connects with the gallery which leads to the Pitti Palace across the Arno.

In two large rooms, which are entered from the western corridor, are many paintings of the Venetian school. Here, also, are the portraits of celebrated painters, executed by the artists themselves. In the centre of the large room is the celebrated Medicean vase, found at Hadrian's villa,

near Tivoli. Adjoining the last is the *Hall of Inscriptions*. The gems here are the celebrated *Venus Urania*, 266, and the *Venus Genetrix*. In a small room leading to this hall is the *Hermaphrodite*, also an infant *Hercules strangling Serpents*, and a group of *Cupid and Psyche*. On the wall is a marble mask of a Satyr, executed by Michael Angelo at the age of fifteen. In a small room opening from the last is a fine collection of antique gems.

*Hall of Baroccio*: Bronzino's Deposition from the Cross. Velasquez—Philip IV. of Spain, on horseback. Rubens—picture of Bacchus, surrounded by Nymphs. Baroccio—the "Madonna del Popolo." Handhorst, called *Gherardo della Notte*—Infant Savior in the Manger. One of the finest copies ever made of this splendid composition is in the possession of W. B. Dinsmore, Esq., of New York. It was executed by Costi, of Florence. In this room are three tables, composed of Florentine mosaic, one of which is the most magnificent piece of work of the kind ever made. It took 25 years to complete it. Twenty-two workmen were engaged upon it.

*Hall of Niobe*, in which are eighteen figures of Niobe and her children, which were for a long time located in the Villa Medici, and brought to Florence in 1775. They were discovered, previous to 1583, near the Porta S. Paolo at Rome. Many strange suppositions have taken place as regards their origin. Among the other pictures contained in this room are: Rubens—Henry IV. at the Battle of Ivry—his Entry into Paris after the Battle. The other objects of interest in the gallery are the bronzes, medals, drawings, and engravings.

The Pitti Palace, *Palazzo Pitti*, the present residence of King Victor Emanuel, was commenced by Luca Pitti, a strong opponent of the Medici family, who at one time exceeded them in popularity. The first architect employed upon this splendid edifice was Brunelleschi. Its erection was afterward continued by Bartolomeo Ammanati, by whom the wings were added, and the splendid court completed, in which some singular specimens of sculpture may be observed. The chief attraction, however, of this palace is the collection of paintings, which number about 500, and are of perhaps greater attraction than those con-

tained in the Uffizi. The gallery is open daily (with the exception of festival-days and Sundays) from 10 to 3. Catalogues will be found in each room. No fee expected.

*Hall of the Iliad*: the ceiling of this hall was painted twenty years ago by Sabatelli. Andrea del Sarto—two pictures of the Assumption. Fra Bartolomeo—the Virgin enthroned. Scipione Gaetano—portrait of Mary de' Medici, queen of France. Visitors were formerly admitted by the principal entrance instead of the entrance to the Boboli gardens; and as the beautiful frescoes of the ceilings of the five principal halls are an allegorical representation of the life of Cosimo I., it will be necessary first to look at the pictures on the walls, then, when returning, commence an examination of the ceilings with the Hall of Venus.

*Hall of Saturn*: here Cosimo is represented as being in mature age, and is conducted to Saturn by Mars and Prudence to receive the crown offered by Glory and Eternity. Paintings: Raphael—Pope Julius II. Schiavone—the Death of Abel. Vandyke—two portraits of Charles I. and Henrietta Maria, his queen. Raphael—the Madonna del Baldacchino; a portrait of Cardinal Bibbiena, and a portrait of Tommaso Fedra Inghirami. Andrea del Sarto—Disputation on the Trinity. Raphael—the Vision of Ezekiel. Domenichino—St. Mary Magdalene.

*Hall of Jupiter*: Cosimo being led into the presence of Jupiter by Hercules and Fortune. Salvator Rosa—the Catiline Conspiracy. Michael Angelo—the Three Fates. Borgognone—a battle-piece. Fra Bartolomeo—Di St. Marco. Tintoretto—portrait of Vincenzo Zeno. Paul Veronese—the Marys at our Savior's Tomb.

*Hall of Mars*: on the ceiling are allegorical representations of Cosimo's success in war. Raphael—the celebrated and lovely Madonna della Seggiola, considered the sweetest of all his Madonnas. Andrea del Sarto—one of his best Holy Families. Rubens—"Les Suites de la Guerre." Vandyke—portrait of Cardinal Bentivoglio. Andrea del Sarto—subjects from the History of Joseph and Brethren. Guido—Rebecca at the Well. Cristoforo Allori—Judith with the Head of Holofernes. Rubens—portraits of himself and

brother, and the philosophers Lipsius and Grotius.

*Hall of Apollo*: Cosimo, guided by Virtue and Glory, is received by the Deity of Poetry and the Fine Arts. G. da Caspi—portrait of Archbishop Bartolini Salimbeni. Palma Vecchio—Supper at Emmaus. Murillo—Virgin and Child. Guercino—St. Peter resuscitating Tabitha. Titian—portrait of Pietro Aretino. Cristoforo Allori—the Hospitality of St. Julian. T. Titi—portrait of Prince Leopold, afterward Cardinal de' Medici, when a child. Andrea del Sarto—Deposition from the Cross. Raphael—two portraits; one of Maddalena Strozzi Doni, the other of her husband Angelo, painted when Raphael was but twenty-two years of age. These paintings are very carefully preserved, being considered two of the most valuable ornaments of the gallery. Barocci—portrait of Prince Frederick d'Urbino, when a child. Giulio Romano—a copy of Raphael's Madonna della Lucertola. Raphael—Leo X., with two cardinals. Andrea del Sarto—his own portrait. Titian—a Magdalene.

*Hall of Venus* (so called from the allegorical representation of the triumph of Reason over Pleasure—a youth, under the figure of Cosimo I., is rescued from Venus by Minerva, and conveyed to Hercules). Tintoretto—Cupid born of Venus and Vulcan. Salvator Rosa—two fine coast views. Rubens—two noble landscapes. Rembrandt—portrait of an old man. Beleverdi—Marsyas. Cigoli—St. Peter walking on the Waters. Bassano—Martyrdom of St. Catharine.

*Hall of the Education of Jupiter*: here are some paintings which are mostly by unknown artists, and not generally of very high standing. The Stufa or Cabinet, which is beautifully frescoed, contains two bronze statues of Cain and Abel by Dupr , and a column of black Egyptian porphyry. The other halls are quite interesting in their specimens of paintings and statuary, such as the *Hall of Ulysses*, representing his return to Ithaca. Here are two splendid landscapes by Salvator Rosa, and a Madonna and Child by Titian. The next is the *Hall of Prometheus*, frescoed by Colignon. In the centre of this room is a magnificent mosaic table which cost nearly \$200,000: nearly fifteen years were taken in completing it. It was made at the national man-

ufactory. The room opening from this contains a splendid malachite table, and a fine bust of Napoleon I., presented by Louis Napoleon, father of the present emperor, to the late grand-duke. Passing through the corridor into the *Hall of Justice*, where there are some fine paintings by Carlo Dolce, we enter next the *Hall of Canova's Venus*, which statue stands on a pivot in the centre of the room. It formerly stood in the Tribune where the Venus of Medici now stands, that figure having made the excursion to Paris to grace the triumphs of the conqueror Napoleon. In the next and last room, which contains numerous flower-pieces and landscapes, may be seen Salvator Rosa's great picture of Diogenes throwing away his cup on seeing a youth drink water out of his hand.

The *Private Library* has 60,000 volumes, and is considered the most useful library in Italy; it is very extensive in works on Natural History. The most of Galileo's MSS. are preserved here.

Joining the palace are the *Boboli Gardens*, planned by Il Tribolo under Cosimo I. From the upper portion of the ground fine views of Florence may be obtained. The beauty of this lovely spot is greatly increased by the terraces, statues, etc.; the most remarkable of the latter are from unfinished ones by Michael Angelo; Venus, by Giovanni Bologna; statue of Abundance, commenced by Giovanni Bologna and completed by Tacca. The gardens are open to the public only on Sundays and Thursdays.

Joining the Pitti Palace are the *Museo di Storia Naturale* and *Specola*. This last contains many objects of curiosity well worth examination both by the intelligent and scientific traveler. To ladies we would say, woman can not sacrifice her womanliness for science at all times, and we must say it requires a considerable degree of resolution to overcome the feelings of repugnance and shame that any modest woman must feel at entering this room with a promiscuous party, although a sight more interesting and instructive is difficult to meet. In addition to the well-arranged halls, filled with minerals and plants, many apartments are devoted to wax models of the human figure; here science has laid bare the whole machinery of the human being, and all colored to resemble

nature. Every separate part of the human form, bodies, legs, hearts, lungs, etc., are displayed upon cushions, some under glass; whole forms the size of life, both male and female, lie exposed on white beds, opened from the throat downward, all laid bare. Youth and old age as if asleep, with the life-warm coloring of flesh, veins, and skin.

The *Tribuna*, dedicated to the memory of Galileo, which is situated on the first floor of the building, contains three beautiful frescoes, representing scenes in the life of the great astronomer: one shows him in the Cathedral at Pisa swinging the lamp which originated in his mind the law of mechanics which regulated the pendulum; the second demonstrating the truth of the telescope before the Doge and Council of Ten at Venice; in the third he is represented blind, with one hand on a globe, the other pointing to the heavens, and demonstrating to two pupils the motion of the heavenly bodies. Immediately under the rotunda there is a fine white marble statue of Galileo; also one of his fingers, encircled with a ring, pointing upward: this last is under a glass case. All his instruments are also preserved here. The floor of this beautiful tribune is mosaic, the walls white marble, covered with arabesques of birds and flowers.

In addition to the Pitti Palace and Uffizi gallery, there are several private galleries, belonging to noblemen, which are thrown open to the public, many of them containing very valuable pictures; among these are the *Ferroni*, *Corsini*, *Strozzi*, and the *Torrigiani* galleries.

Florence has for many years been very fortunate in its representatives from the United States. The late Mr. T. Bigelow Lawrence, the first Consul General to Florence, by a judicious expenditure of his great wealth, and his amiable deportment, shed additional respect on the name he bore. He has been admirably replaced by the present incumbent, Mr. J. Lorimar Graham, possessor of a large fortune, which he dispenses with a liberal hand in entertaining friends and travelers who have letters of introduction to him. His residence, the Palace Orsini, is not surpassed in extent and luxury by any private palace in

Florence, and the balls and other entertainments given there to our eminent public men when traveling will long be remembered by Florence for their magnificence. Mr. Graham devotes all the fees of his office to his vice-consul, who has ably filled that position for the last ten years. Our government does well in making such appointments. Not only do our travelers leave Florence delighted with their visit, but the poor of the city have learned to bless the name of Graham, the lady of the consul devoting a large portion of her time and fortune to the amelioration of their condition.

Americans should not fail to visit the studio of the late Hiram Powers, our celebrated countryman, who now has a world-wide celebrity. It is situated in the Via la Fornace. This celebrated artist inhabited Florence some twenty-nine years before his death. He was a native of the State of Vermont. Among the principal works which have done so much to immortalize him are his Greek Slave; his Washington, ordered by the State of Louisiana; the same in the regalia of grand master of the Masonic fraternity, ordered by the Petersburg, Va., Lodge; his America, with a tiara on her head, representing the thirteen original states; California, as a young Indian woman; Daniel Webster, ordered by the city of Boston; and Milton's Il Penseroso. Heads of many of our most illustrious men adorn his studio, which is still kept open by his heirs. There are many other American artists of fame in the city, whose address may be seen at our bankers', Eyres & Matteini. This firm will be found exceedingly polite and attentive to their customers. Their banking-house is No. 7 Via Maggio, in the same building as the United States Consulate. Mr. Matteini has been for ten years the vice-consul. This banking firm has for some years past paid particular attention to the copying, in marble of the finest quality, the best works of the ancient masters, such as the Venus de Medici, Apollo Belvidere, etc. They have also fine works by the best modern artists.

We would recommend a visit to the studio of L. G. Mead, 2 Via Barbano, an American sculptor of great talent. Among his principal works are a statue of Ethan Allen, ordered by the State of Vermont; a statue of Abraham Lincoln, "Columbus appealing to Queen Isabella," "The Fourth of July," etc.

A visit should be made to the studio of Mr. Thomas Ball, Via Galileo. He has just finished a statue of Lincoln (heroic size) which is simply magnificent.

Mr. L. T. Hart, 7 Piazza del Indipende, has finished a most exquisite figure of Venus.

*Academy of Fine Arts* contains a most interesting collection of paintings of the early Tuscan school, as well as many by other artists.

The other buildings of interest are the *Egyptian Museum*, the *Biblioteca Magliabechiano*, *Royal Mosaic Manufactory*, and the charitable institutions. In the same building with the Egyptian Museum is the *Cenacola*, or Last Supper, by Raphael, discovered in the convent of San Onofrio in 1845.

*Theatres*.—They are nine in number: *La Pergola*, under the management of about thirty proprietors of rank, and is called the Grand Opera of Florence: it is a fine house, and will accommodate about 2500 persons. The others are the *Teatro del Cocomero*, for comedy and tragedy both; *Teatro Nuovo*; *Teatro Leopoldo*; *Teatro Goldoni*, etc. The prices of admittance are very low.

The Hyde Park and Bois de Boulogne of the Florentines is the Cascine, on the peninsula formed by the junction of the Arno and Mugnone. This is decidedly the most charming drive and promenade in Italy. It derives its name from the dairies of the late grand-duke, which are situated near the centre of the drive, and which supply Florence with its purest milk and butter. From the Leghorn railroad station, immediately outside the Porta al Prato, the bank of the Arno is laid out as a beautiful walk and drive, overshadowed by magnificent trees for the space of two

miles. About midway the grounds are laid out in a circle; here, several afternoons in the week, the bands perform, and here the fashionables of Florence make their calls. For the space of two or three hours every afternoon, from the hours of four until seven, all Florence—that is, all of Florence that pretends to be any body—attend this fashionable exchange in all manner of equipages, in numbers varying from 500 to 1000, and they are not excelled in style or richness by any city but Paris in the world. Around the music the carriages all congregate; gentlemen descend and visit their lady friends, and talk, gossip, and flirt, or promenade along the river's bank, where seats and shady groves are in abundance to supply the wants of solitaires and lovers. The Cascine is arranged as the Avenue de l'Impératrice, Paris—carriages, horsemen, and pedestrians have each their separate avenues. Fashionable society of Florence cares not where you live, what you eat, or what you wear, so long as you make your appearance at the Opera, and drive your turn-out on the Cascine—both of which are cheap enough. For \$120 per month you can hire a splendid turn-out, two horses, coachman, and footman, an open carriage for Cascine driving, and a close carriage for the Opera. Your box at the Opera, holding four to eight persons, will cost \$4 to \$5 a night.

One of the most interesting dwellings in Florence is the house of Michael Angelo, *Palazzo Buonarroti*; open to visitors on Thursdays: the statue of Buonarroti, his manuscripts, sword, canes, and a portrait of himself. In the chapel is a small figure of Christ by Benvenuto Cellini, and many other relics, which will undoubtedly interest the traveler. Michael Angelo Buonarroti, the illustrious Italian painter, sculptor, and architect, was born in 1474, and died at Rome in 1564. He has the name of the greatest designer that ever lived. Being asked why he did not marry, he answered, "Painting was his wife, and his works his children." The most celebrated of all his works is his "Last Judgment," painted for Paul III. In architecture he surpassed all the moderns. St. Peter's at Rome, the Capitol, and his own house, are proofs of his ability. He was also an excellent poet. The walls of his dining-room contain portraits of many of the most cele-

brated men of Tuscany; among them you recognize Dante, Petrarch, Boccaccio, and Savonarola.

*Palazzo Riccardi*, erected by Cosimo de Medici in 1480. Charles VIII. of France, Leo X., and the Emperor Charles V. have lodged here. It remained the property of the Medici until 1659, when it was purchased by Marquis Gabriele Riccardi. The grand gallery is very splendid. In the chapel are some beautiful frescoes, retaining to a great extent their original beauty.

The *Biblioteca Riccardi*, open daily from 9 until 2, has about 80,000 printed volumes and 8500 MSS.

Drs. Slayton and Williams, 86 Lung' Arno Nuovo, have the reputation of being first-class American dentists.

Among the principal mosaic manufacturers are Bazzanti & Sons, 12 Lung' Arno Corsini, the oldest house in Florence. Fo. Betti, 8 Lung' Arno Nuovo, furnishes to the Italian court. Messrs. Torrini & Co., Lung' Arno: this house has been awarded most of the prizes for that branch of art in Florence.

Groves, the principal English druggist, is situated No. 15 Borg' Ognissanti. This establishment is highly recommended; the proprietor is patronized by all American and English families; he has had great experience both in English and foreign pharmacy, and keeps a large supply of American and English remedies, besides those of British, French, and Italian pharmacopœias. One of the best physicians in Italy is Dr. Frazer, 18 Via dei Fossi, M.D. of St. Andrew's and M.R.C. of St. Ed.'s.

One of the principal Italian artists in Florence is Zocchi Emilio. His studio is in the *Accademia di Belle Arti*.

Lodovico Accarisi, Via del Prato, Stabile Barbetti, is a good artist in oil-paintings.

Accarisi & Co., 23 Via Maggio, are good manufacturing jewelers.

P. L. Rosteri, 48 Borg' Ognissanti, author

of several educational works, is an excellent Italian teacher.

Edward Goodban, 9 Via Tornabuoni, is the principal English bookseller. He is agent for *Harper's Hand-book*, which he sells at the publishers' prices.

The traveler should drive over the *Viale dei Colli* immediately on arriving in Florence, previous to seeing the city in detail. This is a beautiful new promenade, nearly three miles in extent, embracing lovely views of the city.

Passing through the Porta Romana, and ascending a fine road, lined with cypress, nearly a mile, we arrive at the *Poggio Imperiale*, a palace of the late grand-duke. It is said to contain 700 rooms—about one half would come nearer the number. A short distance farther we arrive at Galileo's Tower, near which he entertained Milton on the latter's visit to Florence after he became blind, as he was forgotten by his former patrons, the Medici.

While at Florence you must not omit to visit the ancient town of *Fiesole*, old when Rome was in its infancy, to reach which you can start from the Porta San Gallo or from the Porta a Pinti; the latter is preferable as regards the road, but by the former you pass several noted villas: the principal is one in which Cosimo I. died, and a favorite residence of Lorenzo de Medici. We also pass, among other handsome villas, that of Signor Mario, the celebrated singer. The road from the convent of San Domenico to Fiesole, one mile and a half, was built at the expense of the ancient city, not by issuing shares, but by issuing patents of nobility; and as three hundred dollars will buy the title, coat of arms, and seal, the city has done a fair business. They will even hunt up your genealogy in case you should not have one. Several Englishmen have invested, and numerous Americans. In the days of Tuscany's grand-dukes, when none but nobles were received at court, the stock paid, it is said, some dividend - at present it is below par.

Lately traveling has been much facilitated by the opening of the railroad direct from Florence to Rome, and what formerly required 5 or 6 days by carriage can now be accomplished in 10 hours and 10 minutes, and at one fifth the cost, the fare being only 40 frs. 50 c., first class.

Rome can be reached by three different routes:

1st (which is the most direct), via Arezzo, Perugia, Foligno, Spello, Spoleto, and Terni.

Express train leaves Florence at 8.30 A.M., and arrives at Rome at 6.25 P.M., in 9 h. 55 m.; fare, first class, 39 frs. 10 c.; second class, 26 frs. 90 c.

2d, via Empoli, Pisa, Leghorn, Grosseto, and Civita Vecchia.

Express train leaves Florence at 9.15 A.M., and arrives at Rome at 9 P.M., in 11 h. 45 m.

For description of towns on this route, see Index.

3d, via Empoli, Sienna, Orvieto, and Baschi (from Baschi to Orte by diligence). The railway will soon be finished through on this route.

Supposing the traveler is starting from Florence *via* Arezzo and Perugia, in 1 h. 14 m. *Montevanchi* is passed; a town of 10,000 inhabitants, in the vicinity of which remains of the elephant, hippopotamus, and mastodon have been discovered: a collection of the fossil remains of these, and other animals extinct in Italy, may be seen in the museum of the town. In 2 h. 15 m. *Arezzo* is reached. This town, containing 11,000 inhabitants, is situated in a beautiful and fertile district, the *Arretium* of the Romans. Hotels, *Victoria* and *Chiavi d'Oro*.

Arezzo is one of the 12 confederate cities of ancient Etruria, and is rich in historical associations. It was the birthplace of many celebrities in literature and art. Here Petrarch was born, July 20, 1304, his parents having been expelled from Florence for political intrigues. The house in which he was born is shown in the *Via dell'Orto*. Here also Mæcenas, the friend of Augustus, of Virgil, and of Horace, was born. Vasari, Pietro Benvenuti, and Leonardo Aretino were also natives of this town.

The principal object of attraction is the loggie of Vasari, which is considered the masterpiece of that famous architect: it is situated on the *Piazza Grande*. The *Duomo* in the upper town is a remarkable specimen of Italian Gothic architecture of the thirteenth century: its principal attractions are its stained windows, which date from the fourteenth century, and represent scenes in the life of the famous and warlike Bishop Tarlati di Pietramala, who distinguished himself as a conqueror, and who afterward crowned the Emperor Louis in Milan. His tomb, and that of Pope Gregory X., are the prominent objects of interest in the church. The paintings of the *Martyrdom of St. Donato* by Benvenuti, also his *Judith* and *Holofernes*, are considered fine works of art. Here also may be seen a masterpiece of Sabatelli called the *Abigail*. In the square of the Cathedral is a marble statue of *Ferdinand di Medici* by Giovanni da Bologna. The *Church of St. Maria della Pieve* was erected on the site of a temple of Bacchus at the commencement of the ninth century. The columns of the façade are distributed in a very peculiar manner. Over the high altar is a beautiful picture of *St. George* by Vasari;

also an altar-piece, in sections, by Pietro Laurati. The *Church of San Francesco*, in the *Via Cavour*, contains some very good frescoes. There are several other churches, but none of much importance.

The *Museum*, which is situated on the first floor of the edifice known as the *Fraternità della Misericordia*, and which contains fossils, vases, bronzes, and mediæval seals, is worth visiting. There is also a very good library on the first floor.

Three hours from Florence, *Cortona*, a small town in the fine valley of Chiana, is reached. There is but little to induce the traveler to stop here, either in "sights" or accommodation. It is noted principally as being one of the 12 confederate towns of Etruria. There is the usual cathedral and other churches. In the *Museum* is a fair collection of Etruscan antiquities. From the church and monastery of *St. Margherita* a beautiful view may be obtained of the *Lake Trasimene*, the ancient *Lacus Trasimenus*, noted for the sanguinary and memorable battle fought on its banks between the Carthaginians under Hannibal and the Romans under the Consul C. Flaminius in the year 217 B.C., in which the latter were defeated with fearful slaughter, although they fought desperately, and while an earthquake was taking place—

"Like to a forest filled by mountain winds.  
And such the storm of battle on this day,  
And such the frenzy whose convulsions  
blinds  
To all save carnage, that beneath the fray  
An earthquake rolled unheeding away!"

"None felt stern Nature rocking at his feet,  
And gaping forth a grave for those who  
lay  
Upon their bucklers for a winding-sheet:  
Such is the absorbing hate when warring  
nations meet."

From the River Gualandro two small streams fall into the lake, one of which is called *Sanguinetto*, in recollection of the streams of blood which flowed into the lake. There are three small islands in the lake, one of which, *Isola Maggiore*, contains a convent.

*Perugia*, the next place of importance, is finely situated above the valley of the Tiber. This was another of the twelve Etruscan confederate cities which fell into the hands of the Romans. It contains a population of 19,500 souls. Hotels, *Della Posta* and *Trasimeno*.



Perugia was reduced to starvation by the Emperor Augustus in his war with Mark Antony, but was burnt to ashes by the adherents of the latter, to prevent it from falling into the hands of the Roman Empire; it was rebuilt by Augustus as a Roman colony, but was again destroyed in the sixth century by the Goth Totila, after a siege of seven years. It was again captured by Braccio da Montone in 1416. After his death the city came into possession of the Pope, and was governed in his interest by the Baglioni family, who in time rebelled, but it was finally conquered by Paul III., since which time it has mostly remained under the authority of the popes. During different centuries the plague committed fearful ravages among its population, that of 1348 destroying 100,000 alone.

The *Cathedral of St. Lorenzo*, situated at the end of the Corso, was finished (that is, the interior: the outside of Italian churches seldom are finished) about the close of the fifteenth century. One of the chapels on the right aisle contains a *Descent from the Cross*, the masterpiece of Baroccio. It had the honor of being conveyed to Paris in 1797, but was returned in 1815. Near the high altar is a sarcophagus containing the remains of the popes Innocent II., Urban IV., and Martin IV. Notice the beautiful altar-piece by *Signorelli*.

Directly opposite the Cathedral, in the *Palazzo Conestabile*, may be seen a small *Madonna* by Raphael, a *St. Rosalia* by Sassoferrato, and several frescoes by Perugino.

A road from the rear of the Cathedral leads to the *Arco di Augusto*, the ancient gateway, with the inscription *Augusta Perusia*. The foundations and the remains of the wall are of the Etruscan period. A short distance from the Arco, to the left, is the *University Building*, where there is a *Picture Gallery*, a *Museum of Etruscan and Roman antiquities*, a *Scientific Collection*, and *Botanic Garden*. The pictures are mostly from suppressed churches and monasteries. There are a great number of Perugino's works here, a *Madonna* by Raphael, and a *Holy Family* drawn by the same artist.

The keys of the chapel in St. Severo may be had at the University to see Raphael's first frescoes, now much damaged.

After having visited the *Piazza del Sopramuro* and the *Fortezza*, descend to the

suburb and Church of *San Domenico*, a church of the fourteenth century, rebuilt in the seventeenth: the choir and a Gothic window of the old edifice alone remain. Notice, in the left transept, a monument erected to Pope Benedict XI., who was poisoned by eating figs at the suggestion of Philip IV.

The Church of *St. Pietro de Casinensi* will well repay a visit. It contains numerous pictures by Perugino, a *Holy Family* by Parmeggianino, a *Jesus and John* by Raphael, said to be a copy from Perugino. Notice the choir-stalls carved by Stefano da Bergamo, from designs by Raphael. There are numerous other churches of more or less importance, amounting to over one hundred in number. One of the most interesting objects of attention in Perugia is the *Necropolis*, discovered in 1840. The principal tomb, called *Grotta di Volunni*, will well repay a visit. It is about three miles distant from the town, and consists of ten chambers cut out of the tuffstone of the hill; they are all in a good state of preservation. The inscriptions are in Latin and Etruscan. There are several private collections of pictures and antiquities in Perugia that the valet-de-place will point out.

Some eight miles from Perugia we pass the boundary of Etruria, here crossing the Tiber. The view from this spot is extremely beautiful in every direction.

At the Assisi Railway Station conveyances will be found to drive to the town. The principal object of attraction here is the *Monastery of the Franciscans*, founded by St. Francis, who was born in Assisi in 1182: he was the originator, and died in 1226, and was canonized by Gregory IX. Ladies are not admitted. There are two churches which the monastery surrounds boldly erected against the solid rock of the hill, much resembling in appearance the Convent of Mar Saba, on the way from Jerusalem to the Dead Sea. The lower church is dark, gloomy, and morose, and immediately over this is the other, vast, light, and airy, presenting a view to the outside beholder seldom surpassed in any country. Travelers who are compelled to spend the night without proceeding on their journey, had better, if going to Rome, proceed by carriage to Foligno, where there is a comfortable inn (there is none at Assisi);

or, if coming from Rome, they had better make their arrangements at Foligno, but visit the convent by all means.

After passing *Spello*, a small town of 3000 inhabitants, we arrive at *Foligno*, an episcopal residence of 13,000 inhabitants. *Hotel Posta*, the best. The town is situated in the midst of the fertile district, but has suffered considerable from three or four earthquakes during the present century. There is little to detain the traveler here. We next pass the small town of *Trevi*, the ancient *Trebia*.

In the Church of the *Madonna della Le-grime* may be seen the finest frescoes of Perugino. Outside the gate the Church of St. Martino may be found, containing some very fine pictures. From *Trevi* to *Spoleto*, the next station, would well repay a drive. The train, however, does not generally stop at *Trevi*. The distance is only ten miles, through a beautiful and richly cultivated country. Passing the River *Clitumnus*, whose source is near the small village *Le Vene*, may be seen the *Temple*, usually mentioned as that of the *Clitumnus* spoken of by *Pliny*. It is now used as a church, and must always have been a Christian edifice, as the emblems, the vine and cross, testify.

*Spoleto*, the ancient *Spoletium* of the Romans, contains 11,000 inhabitants. Inns, *Posta* and *Albergo Nuovo*.

The town is historically noted for having repelled the attack of *Hannibal's* army after its victory at *Trasimene Lake*. It suffered much during the civil wars of *Sulla* and *Marius*, also during the invasion of the *Goths* after the fall of the Western Empire. It was incorporated in the States of the Church by *Innocent III.* Its castle, originally built by *Theodoric the Great*, fell into the hands of the *Piedmontese* after a most gallant resistance by its commander, *Major O'Reilly*, an Irishman.

The *Cathedral of Saint Maria Assunta*, erected originally in the seventh century, but several times restored. Notice above the entrance a large mosaic of *Christ*, with *Mary* and *John*, by *Salsermus*. In the choir are several frescoes by *Fra Filippo Tippi*. The winter choir is ornamented by carvings by *Bramante* and paintings by *La Spagna*. Notice at the entrance to the chapel the tomb of a celebrated painter who died here by poison administered by

the family of a noble lady whose affections he had gained, and whom he had abducted from her convent.

There are numerous other churches, but none of any special importance.

A beautiful view of the surrounding country may be had from the *Fortress*, now a prison, or from *Monte Luco*.

There are several Roman remains in *Spoleto* not of much importance.

*Terni*. Hotels, *Tre Colonne* and *Europa*. This town is noted principally for being the birthplace of the historian *Tacitus*, also of the emperors *Tacitus* and *Florianus*. The *Roman Amphitheatre* is the principal object of attraction in the town, but the *Falls of Terni*, at a distance of five miles, is the great attraction of the place. Carriages or donkeys may be employed at the hotels, but be certain you make a bargain for the same, else you will be swindled. Take plenty of sous, as beggars are as bad as at *Pompeii*, the worst in Italy. The *Falls of Terni*, with the *Falls of Tivoli*, are the two finest artificial falls in the world. There are three series of falls, in all about 600 feet in height, often erroneously stated at 800. The traveler should first visit the *Upper Falls*, and then descend to the road, where his carriage should meet him. The distance from *Terni* to *Narni* is 8 miles.

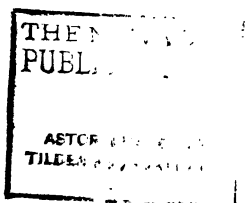
*Narni* is situated on an elevated rock on the *Nera*, where that river forces its way through a narrow ravine down to the *Tiber*. It contains about 8500 inhabitants, and is principally known as the birthplace of the Emperor *Nerva*, *Erasmus of Narni*, and *Pope John XIII.*

The *Cathedral* was erected in the 13th century, and is a fair specimen of the architecture of that period. The *Monastery* contains the *Coronation of the Virgin*, by *La Spagna*, long thought to be by *Raphael*.

A short distance from *Narni* the train passes the *Bridge of Augustus*, a fine specimen of Roman architecture. It was built for the *Via Flaminia* from *Rome* to *Bevagna*. The arch on the left bank is 60 feet high.

*Orte*, formerly the frontier of the Papal States before the unity of Italy, is finely situated on a high bank of the *Tiber*, but contains no objects of interest.

*Borghetto*, the last stopping-place of the express train, and 1 h. 25 m. from *Rome*. The town is commanded by a fine ruined castle. No sights of importance.







## Hotels

- a *Poverada*  
 b *Vittoria*  
 c *Londres*  
 d *Ussero*  
 e *Gran Bretagna*  
 f *Europa*  
 g *Ristorant franc*  
 h *Piazza delle Vette inglis*

- 1 *Accademia di Belle Arti*  
 2 *Antica Fortezza*  
 3 *Arcivescovado*  
 4 *Bagno di Norone*  
 5 *Cabinetto Patologico*  
 6 *Spedali Riuniti*  
 7 *Chimica Fisica*  
 8 *Collegio e Seminario*

## Conventi di Fratri

- 8 *S. Antonio*  
 9 *S. Carmine*  
 10 *S. Francesco*  
 11 *S. Niccola*  
 12 *S. Torpe*

## Churches

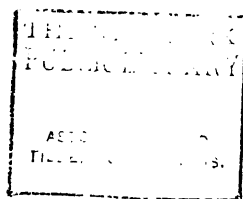
- 13 *S. Andrea*  
 14 *S. Appollonia*  
 15 *Battistero*  
 16 *Campo santo*  
 17 *S. Caterina*  
 18 *Cavalieri di S. Stefano*  
 19 *S. Cecilia*  
 20 *S. Cosimo e Damiano*  
 21 *S. Christina*  
 22 *Duomo e Campanile*  
 23 *S. Frediano*  
 24 *Inglese*  
 25 *S. Maddalena*  
 26 *S. Maria della Spina*  
 27 *S. Maria*  
 28 *S. Martino*  
 29 *S. Michele*  
 30 *S. Paolo all'Orto*  
 31 *S. Paolo a Ripa d'Arno*  
 32 *S. Pierino*  
 33 *S. Ranierino*  
 34 *S. Sebastiano*  
 35 *S. Sepolcro*  
 36 *S. Sisto*  
 37 *Giardino botanico*  
 38 *Storia Naturale*  
 39 *Iaceo Ginnasio*  
 40 *Municipio*  
 41 *Dogana*

## Monasteries

- 40 *S. Anna*  
 41 *S. Benedetto*  
 42 *le Cappuccine*  
 43 *S. Chiara*  
 44 *S. Domenica*  
 45 *S. Matteo*  
 46 *S. Silvestro*

## Palaces

- 47 *Alla Giornata*  
 48 *Pretorio*  
 49 *Reale*  
 50 *Vitelli*  
 51 *Posta delle Lettere*  
 52 *Teatro Diurno*  
 53 *dei Rappresentanti*  
 54 *Torre della Fiume*  
 55 *Guglielmo*  
 56 *Trovanelli*  
 57 *Ufficio de' Fossi*  
 58 *Università e Biblioteca*



*Excursion of three or more days to Lucca, Baths of Lucca, Pisa, and Leghorn, and back to Florence.*

*From Florence to Lucca, 49 miles. Fare, 6 fr. 70 c. Time, 3 h. 16 m.*

*Lucca.* — Population 24,000. Hotels, *Croce di Malta, l'Univers*, and *Il Pellicano*. Prices low. Lucca was formerly the capital of the dukedom of Lucca, which territory comprised the whole of Tuscany and Lucca. It lies on the banks of the River Serchio, in one of the most fertile and best cultivated parts of Italy. Lucca is noted for being the first place in Italy where silk was manufactured. The principal sight is the *Duomo*, founded about the middle of the 12th century. It contains some fine pictures and statuary. The churches of *San Giovanni*, *San Michele*, *San Romano*, and *San Frediano* are worthy of mention. Immediately in front of the ducal palace stands a monument of Louisa, Duchess of Lucca, raised to her honor by the citizens, in gratitude for building the aqueduct which supplies Lucca with pure water. There are some Roman remains here, consisting of the ruins of a theatre and amphitheatre. The principality of Lucca was conferred on Eliza, Napoleon's eldest sister, by that monarch, in 1805. She was a woman of strong and masculine character, and did much to improve her possessions. Her subjects lost a wise and good sovereign by the events of 1815.

Some fifteen miles from the town are the celebrated *baths* of Lucca, to which there is an excellent road, built by the Duchess Eliza. These baths are the summer resort of all the fashion of Tuscany. *Hôtel Europa* is the principal house. A diligence leaves daily; fare, 50 cts. This watering-place is one of the coolest and cheapest in Italy; for \$1.50 per diem you can live in good style. The baths are celebrated for their cure of all cutaneous diseases. The facilities for the study of music and the languages are excellent.

*From Lucca to Pisa:* time, 40 minutes; fare, 1 fr. 40 c.

#### PISA.

The distance from Florence to Pisa via Lucca is 61 miles; fare, 9 frs. 80 c. The ancient and now decayed city of Pisa contains 25,000 inhabitants. It is principally situated on the north bank of the Arno, five

miles from its mouth. It was formerly the capital of one of Italy's most celebrated republics; in the 18th century it had a population of 150,000. It was then very prosperous, and celebrated for the strength of its fortifications, and for its profusion of magnificent marble edifices. It still boasts of some fine marble buildings, and one of the noblest bridges in Europe. In the time of Strabo, Pisa became a Roman colony, and it was an important naval station. It, however, attained its great distinction in the 10th century, when it took the lead among the commercial republics of Italy. The climate is mild during the winter. It was not for a long time considered healthy, owing to the impurity of the water of the Arno; but after the water-course was formed from the Valle di Asciano, this inconvenience seemed greatly relieved. The inhabitants are usually idle, ignorant, and lazy. The lower classes prefer begging to working, and, as in many other cities of Italy, are very annoying; immorality exists to a fearful extent among the upper classes, and they are not remarkably honest in their business transactions, especially with foreigners. Principal hotels, *Victoria* and *Grande Bretagne*.

In a large square in the northern part of the city are the four principal attractions of Pisa: the Cathedral, Baptistery, Leaning Tower, and Campo Santo; consequently, two or three hours will afford the traveler sufficient time to visit these celebrated places.

*The Cathedral* is an interesting specimen of the style of architecture which prevailed in the 11th century. It is built in the form of a Latin cross, and is 800 feet long, 107 feet wide, and its front is 120 feet in height; 69 columns of Corinthian architecture divide the aisles; the cupola is supported by four piers rising from the centre of the building. The fine appearance of the exterior is greatly increased by the white marble platform, with steps, by which it is surrounded. The centre of the three magnificent bronze doors, executed by Giovanni di Bologna, represents the history of the Virgin from the time of her birth. The drum of the cupola is decorated on the outside with an immense number of columns, connected by arches, and the general appearance is that of a crown. At the time the building suffered from fire,

the roof of the nave fell, and injured many objects of interest contained in the church. The only portion of the pulpit, which was the masterpiece of Giovanni di Pisa, that was saved, were the statues that now decorate the present one. The twelve altars were designed by Michael Angelo.

*The Chapel of SS. Sacramento.*—This chapel contains an altar, cased in chased work of silver, the gift of Cosimo III.; the silver is supposed to have cost 36,000 crowns.

The *High Altar* of the Cathedral is of immense size, and elaborately ornamented. The paintings possess much merit. The *Madonna dell' Orgagna* is a precious one, and is kept locked; it can be seen only by special permission. It is of Greek origin, and very old. Here, also, are some of the best works of Andrea del Sarto, the principal of which is his *St. Agnes*, which hangs between the nave and cupola. Notice also his last painting, over the altar of the *Madonna delle Grazie*, in the southern transept. He died before it was completed, and *Sagliana* finished it. Observe on either side of the deans' stalls the figures of the four saints, *St. Peter*, *St. John*, *St. Catharine*, and *St. Margaret*. One of the best paintings here is that of *Cristoforo Allori*, of the *Virgin in glory* surrounded by saints and angels. *Passignano's* *Triumph of the Martyrs* is also very fine. Notice above the high altar *Giovanni di Bologna's* figure of the *Savior on the cross*, which is very fine. The picture behind the altar of *Abraham and Isaac* is also quite celebrated.

There are but few tombs now remaining in the Duomo, most of them having been removed to the *Campo Santo*. In the urn of serpentine, near the altar, in the rich chapel of *St. Ranieri*, are inclosed the bones of *St. Ranieri*, the protector of Pisa. At the end of the nave is suspended the large bronze lamp, of superior workmanship, the swinging of which first suggested to *Galileo* the theory of the pendulum; he was then but eighteen years old. He was also the inventor of the telescope. This eminent discoverer was born at Florence in 1564. In the early part of the 17th century he undertook at Rome to demonstrate the truth of the present solar system, discovered by *Copernicus*, but he was compelled by the Jesuits to aljure the facts that the

sun stood still, and that the earth revolved round the sun. They declared the propositions heretical, and contrary to the express word of God, and they committed his writings to the flames. After his release from prison, and his abjuration, it is said that, impelled by his genius, he stamped his feet upon the earth, and exclaimed, "*Ma pur si muove*" ("But it does turn, after all").

It would be well, while visiting the Cathedral, to try and shake off the custodian for a few moments—pay him a paul in advance; he hangs on to you with fearful tenacity, and his description of the pictures is worse than that of the crown jewels in the Tower of London.

The *Baptistry*, situated opposite the Cathedral, is an immense building, 150 feet in diameter, and 160 in height. The exterior is principally of marble, and is surmounted by a cupola and cone, upon which is placed the figure of *St. John the Baptist*. The whole interior of this edifice is very elaborately ornamented. The principal feature, however, is the pulpit, of exquisite workmanship, designed by *Nicolo Pisano*. During Holy Week officers are provided to preserve it from injury.

The *Campanile*, or *Leaning Tower*, is very extraordinary, not from its great beauty, but by its inclination from the perpendicular. It is 190 feet in height, consisting of eight stories, with outside galleries projecting about seven feet. The effect to a spectator looking down from the top is awfully grand and terrific. The topmost story, overhanging the base on one side about fifteen feet, is perfectly secure, the centre of gravity being ten feet within the base. The ascent is made by 295 steps, and the view from the top is extensive and beautiful. The bells, which are immensely heavy, are very harmonious. The proportions of the tower are very light and elastic, and it has been in this leaning position for over six centuries.

The *Campo Santo*.—This cemetery, from which almost every other place of interment in Italy derives its name, is the most interesting of the four Pisan curiosities. It is said the difference between it now and formerly is, that "the dead were compelled to pay a fee on entering it; but, as they never left it, of course nothing more could be demanded of them; now, the living en-



ter free, but are compelled to pay well before they are allowed to leave it." This "Museum of Tombs" contains many very interesting specimens of sepulchral monuments, statues, and very old paintings. Among the most important sarcophagi is that containing the body of the Countess Beatrice, mother of the Countess Matilde. Monuments of Antonio di San Pietro, Bishop Ricci, Philip Desco, Vacca Berlinghieri, etc., are all interesting. The walls are covered with frescoes representing Scripture subjects by many of the old masters. One of these frescoes illustrates the process of decomposing bodies by means of acids at the time when this was used for a burial-place. The earth which surrounds this edifice was brought from Jerusalem in fifty galleys as long ago as 1228. Many of the old dilapidated tombs have ancient and interesting epitaphs.

The church of *Sa. Caterina*, built in Gothic style, was formerly attached to the Dominican monastery; many of the ornaments are very curious, especially the border of heads around the windows. In this church is the monument of Simone Saltarelli, archbishop of Pisa, who died in 1342. In one of the chapels are the two interesting statues, by Nino Pisano, of Faith and Charity.

Church of *Santa Maria della Spina* is situated on the south bank of the Arno, and is built of white marble. It is a perfect specimen of architectural beauty. It was built, during Pisa's prosperous times, for the sailors, who, before taking their departure for sea, implored herein the protection of the Virgin. Giovanni Pisano's talent contributed greatly in adorning this building.

There are many other churches besides those which we have mentioned containing relics and works of art.

The *University of Pisa* was formerly among the most celebrated in Italy; it is still at the head of educational establishments in Tuscany. It contained at an earlier period between 600 and 700 students, but the number is now reduced about half. Many illustrious names were found among the professors, including those of Galileo, Redi, Castelli, Thomas Dempster, Malpighi, Gronovius, etc. The *Botanical Garden* attached to the University is a delightful spot and strangers may enjoy examining

the plants, some of which are very rare, such as palm-trees and magnolias 70 feet high. Near this garden is the *Museo di Storia Naturale*, established by Ferdinand I. in 1596. It has been greatly enlarged during the past few years, and the collection now is one of the most complete in Italy. *Accademia delle Belle Arti* was founded by Napoleon in 1812. The paintings are mostly of the Pisan and early Florentine schools.

Pisa has some fine palaces and public buildings. The *Palazzo Lanfranchi*, on the Arno, is from the design of Michael Angelo. It was for a long time the residence of Lord Byron; he here lived openly with his mistress, the Countess of Guicciola, daughter of Count Gamba, after the count, her husband, had obtained a divorce from the pope. The countess was a most beautiful woman, 23 years of age. The exquisite sonnet prefixed to the Prophecy of Dante was dedicated to her. With more than the poet's usual constancy, he remained faithful to her for three years—at which time he died. The countess was a native of Pisa. In this place he wrote the *Deformed Transformed*, the tragedy of Werner, and a portion of *Don Juan*.

In the *Piazza du Cavalieri*, where the modern clock-tower now stands, was formerly the location of the *Torre della Fame*, so celebrated by Dante.

At the time of the festival of *San Ranieri*, which is celebrated on the 16th and 17th of June every third year, the banks of the river and the principal streets are illuminated with thousands of lamps. It attracts large crowds, and is really a most interesting and remarkable sight.

The *Baths of Pisa*, situated about three miles from the city, are quite celebrated for the medicinal qualities of their waters. They are much frequented, and are supposed to be the same as alluded to by Strabo and Pliny.

On the old post-road to Leghorn stands the curious old church of *San Pietro in Grado*, erected previous to the year 1000. It is said that St. Peter erected a church on this spot, from which circumstance, and in memory of this saint, the present edifice owes its name.

About six miles east of Pisa is the richly-decorated building called the *Certosa*, in the *Vallu di Calci*. From the peak of *La*

Verucca, above the Certosa, are the ruins of an ancient castle, from which a beautiful view may be obtained, which will fully repay those who ascend to the summit.

The *Cascine*, or large farms formerly belonging to the grand-duke, are three miles from Pisa; here are kept over 1500 cows and 200 camels.

*From Pisa to Leghorn.* Distance, 12 miles; time, 36 minutes; fare, 2 fr.

### LEGHORN.

Leghorn, a city and sea-port, is the principal emporium of Italy in the late grand-duchy of Tuscany. It has a population of 83,000. Principal hotel, and the only good one in the city (it faces the harbor: English, French, and German spoken), is *Hôtel de Nord*. Leghorn (in French *Livourne*, in Italian *Livorno*) ranks as a sea-port with Marseilles, Naples, Genoa, and Smyrna. It is a neat, clean, and well-built city, and shows much activity among its inhabitants. It owes its eminence and prosperity mainly to the Medici family. Leghorn has been greatly enlarged within a few years past by leveling the old fortifications, and including the suburbs within the walls. It has a large coral fishery, and its inhabitants are mostly engaged in the manufacture of woolen caps, straw hats, glass, paper, starch, soap, cream of tartar, etc. The public and private buildings do not require particular notice; they are useful, but not ornamental. The principal ones are the two Greek churches, and those of other denominations, a large synagogue (next in size to that of Amsterdam), three hospitals, female charity-school of St. Peter and St. Paul, a mosque, theatre, etc.; it has also an old castle constructed by Ferdinand I., a work-house, savings' bank, large public school containing 350 pupils, schools of navigation, architecture, painting, academy of sciences, letters, and arts, with a library of 6000 volumes.

One of the principal works of art in the city is the fine marble statue of Ferdinand I., supported by four kneeling figures in bronze. The cemeteries contain some good specimens of sculpture. In the *Campo Inglese* are interred the remains of Smol-

lett, and several other distinguished Englishmen. Upon a hill near the city is the monastery of *Monte Nero*, in which is a celebrated picture of the Virgin, said to have been idolized by the people of Leghorn for 500 years. The view from the monastery is very fine.

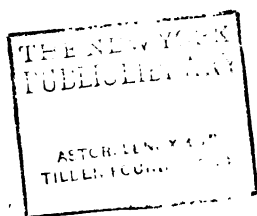
The railway has recently been finished from Leghorn to Rome, *via Cecina, Follonica, Grosseto, Orbitello*, and *Civita Vecchia*. Time, 9 hr. 25 m.; fare, 1st class, 36 fr. 45 c. The opening of this road obviates the necessity of taking a steamer to Civita Vecchia, and the tedious and annoying process of embarking and disembarking.

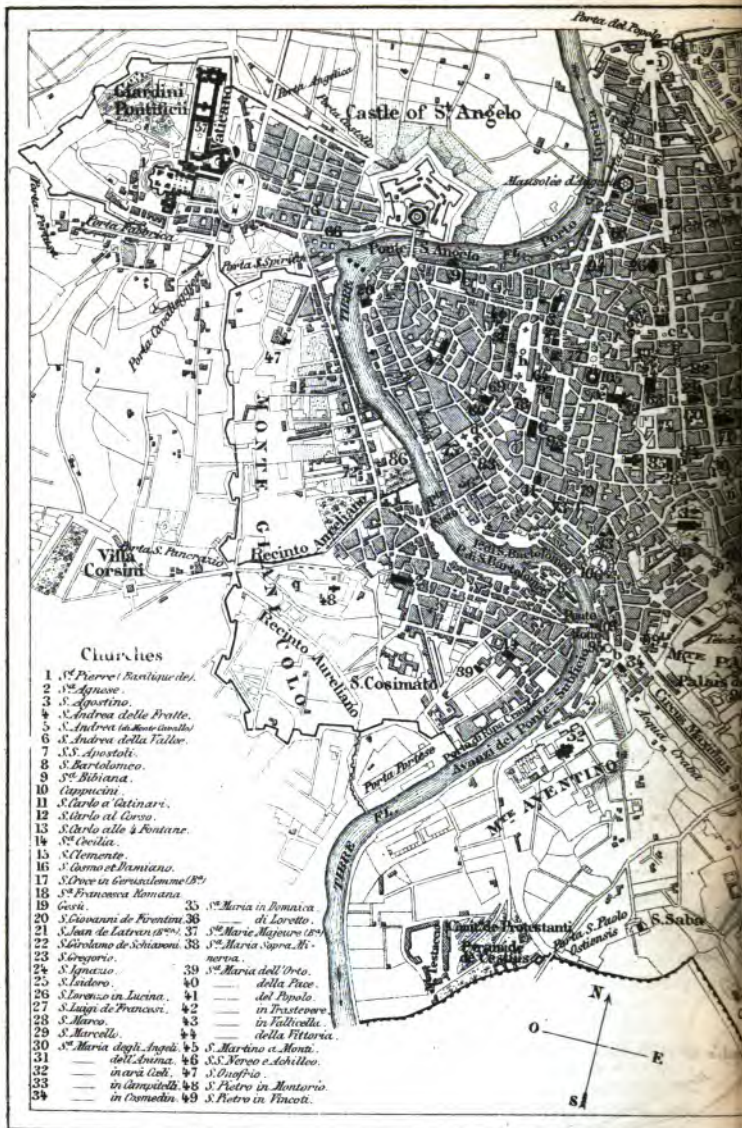
The Maremma railroad, which takes its name from the district through which it passes, follows nearly the route of the ancient Via Aurelia built by Æmilius Scaurus. The towns through which it passes are not so important, neither is the scenery so picturesque, as the route from Florence *via Arezzo, Perugia, and Foligno*; still it would be better to go one way and return the other. The train usually leaves Leghorn about noon. It would be better to avoid this route during the summer months—that is, July, August, and September—as during this period the malaria exists to such a degree that nearly all the inhabitants of the towns on the line leave for the mountains.

The Maremma district during the Etruscan period was one of the most highly cultivated districts in Italy; when agriculture declined and the coast became pasture lands, its waters soon became stagnant and poisonous. The present government, however, is doing much to remedy the evil.

The principal towns on the route are *Cecina* (nothing of interest), *Follonica*, containing numerous smelting foundries, *Grosseto*, formerly the capital of the Maremma, and *Orbitello*, only noted for its vicinity to the *Cosæ* of Virgil, about four miles from the town. For *Civita Vecchia*, see Index.

*Civita Vecchia*, a town of Etruscan origin, and in the times of Etruscan prosperity the principal sea-port and naval power of Central Italy, is now only a stopping-place on the road to Rome. It contains no monuments of note except the mole and breakwater forming the port, which were the work of Hadrian. Eight miles north is Corneto, built near the site of the ancient Tarquinia, from which it was colo-







- 61 *Pub. de Conservatori (au Capitole)*
- 62 *Obelisque de Propaganda*
- 63 *Romano*
- 64 *della Sapienza*
- 65 *Accademia di S. Luca*
- 66 *Ospedale di S. Spirito*
- 67 *Palazzo*
- 68 *Barbarina*
- 69 *Borghese*
- 70 *Braschi*
- 71 *Chigi*
- 72 *Colonna*
- 73 *Correnti*
- 74 *Castiglioni*
- 75 *Baricella*
- 76 *Baricella (Torlonia)*
- 77 *Baricella*
- 78 *Baricella*
- 79 *Baricella*
- 80 *Baricella*
- 81 *Baricella*
- 82 *Baricella*
- 83 *Baricella*
- 84 *Baricella*
- 85 *Baricella*
- Villas.**
- 86 *Baricella*
- 87 *Baricella*
- 88 *Baricella*
- 89 *Baricella*
- 90 *Baricella*
- Theatres.**
- 91 *Th. di Apollo*
- 92 *Th. di Apollo*
- 93 *Th. di Apollo*
- 94 *Th. di Apollo*
- Antiquities**
- 95 *Colonna Traiana*
- 96 *Colonna Traiana*
- 97 *Colonna Traiana*
- 98 *Colonna Traiana*
- 99 *Colonna Traiana*
- 100 *Colonna Traiana*
- 101 *Colonna Traiana*
- 102 *Colonna Traiana*
- 103 *Colonna Traiana*
- 104 *Colonna Traiana*
- 105 *Colonna Traiana*
- 106 *Colonna Traiana*
- Places.**
- a *Barbarina*
- b *della Bocca della Verità*
- c *del Campidoglio (Capitol)*
- d *Colonna*
- e *Colonna*
- f *Colonna*
- g *Colonna*
- h *Colonna*
- i *Colonna*
- j *Colonna*
- k *Colonna*
- l *Colonna*
- m *Colonna*
- n *Colonna*
- o *Colonna*
- p *Colonna*
- Fontains**
- q *Fontaine*
- r *Fontaine*
- s *Fontaine*
- t *Fontaine*
- u *Fontaine*
- v *Fontaine*
- w *Fontaine*
- x *Fontaine*
- y *Fontaine*
- z *Fontaine*

- 50 *S. Prassede*
- 51 *S. Prassede*
- 52 *S. Prassede*
- 53 *S. Prassede*
- 54 *S. Prassede*
- 55 *S. Prassede*
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- 58 *S. Prassede*
- 59 *S. Prassede*
- 60 *S. Prassede*

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nized. Here may be seen some exceedingly interesting Etruscan tombs. The railway from Civita Vecchia to Rome follows the coast, passing the site of Pyrgi, a powerful Etruscan maritime town (now Santa Severa) only a few miles from Civita Vecchia; and half way to Rome it passes Cervetri (the ancient Cære), a town noted as the place of refuge of the vestal virgins who escaped from Rome when it was taken by the Gauls. At Palo the road leaves the coast, and soon strikes the valley of the Tiber, which it follows to Rome, a distance of 45 miles.

From Florence to Rome, via Empoli, Siena, Orvieto, and Viterbo. The railway being only opened to *Baschi*, travelers take the other routes. There is, however, a branch line in the course of construction from Orvieto to Oste on the Tiber, which, when finished, passengers can take returning from Rome to Florence. There is daily communication between Orvieto and Rome. Fare, to Orvieto, 24 frs.; to Siena, 10 frs. 25 c. Florence to Rome: time 9 hours; fare, first class, 89 frs. 10 c.

Changing cars at Empoli, *Siena* is reached in two hours. Hotel *Albergo Reale*. Population 24,000. The seat of an archbishop and a university. Its streets are narrow and the houses ill built, but it contains a beautiful *Cathedral*, with several works of art. There are numerous private palaces rich in works of art. The principal public one is the *Palazzo Pubblico*. In the 12th century the town was of great importance, and contained 200,000 inhabitants.

Passing Chiusi, noted for its spurious relics, we arrive at *Orvieto*, *H. Delle Belle Arti*. The Cathedral is rich in works of art.

Next year we hope to chronicle the opening of the railroad by this route to Rome, when the smaller towns on the road will be given in detail.

## ROME.

Rome, the most celebrated of European cities, famous in both ancient and modern history, formerly for being the most powerful nation of antiquity, and afterward the ecclesiastical capital of Christendom and the residence of the Pope, and since 1871 the capital of United Italy and the residence of the king, is situated on both banks of the Tiber, about 16 miles from its mouth. Population in 1872, 244,000. The

principal hotels are the *Hôtel de l'Europe*—the table d'hôte and service is decidedly the best in Rome, having also the most healthy and beautiful situation—*Hôtel Constanti*, *Hôtel d'Italie*, and *Hôtel Anglo-Américaine*. The *De l'Europe* has for a long time maintained its position as one of the finest hotels in Europe. The *Hôtel Constanti* is a new house, situated in one of the most healthy parts of the city, and commanding a fine view. It has a beautiful public parlor, a billiard-saloon, smoking-room, etc. The *Hôtel d'Italie*, in the Via Quattro Fontane, is most comfortable. The table is excellent, prices moderate, and the proprietor, Mr. Valenti, is most obliging. The *Anglo-Américaine* is situated near the Piazza di Spagna, in Via Frattina, and has numerous cosy little apartments to let on moderate terms to parties desiring a lengthened stay. It is admirably managed by Signor Paolucci.

"I am in Rome! oft as the morning ray  
Visits these eyes, waking, at once I cry,  
Whence this excess of joy? what has befallen  
me?

And from within a thrilling voice replies,  
Thou art in Rome! A thousand busy thoughts  
Rush on my mind, a thousand images,  
And I spring up as girl to run a race.  
Thou art in Rome! the city that so long  
Reigned absolute, the mistress of the world;  
The mighty vision that the prophets saw  
And trembled; that from nothing, from the  
least,

The lowliest village (what but here and there  
A reed-roofed cabin by a river side),  
Grew into every thing; and year by year,  
Patiently, fearlessly working her way  
O'er brook and field, o'er continent and sea;  
Not, like the merchant with his merchand-  
ise,

Or traveler with staff and script, exploring,  
But hand to hand, and foot to foot, through  
hosts,

Through nations numberless, in battle array,  
Each behind each, when the other fell,  
Up and in arms, at length subdued them all.  
Thou art in Rome! the city where the Gauls,  
Entering at sunrise through her open gates,  
And, through her streets silent and desolate,  
Marching to slay, thought they saw gods, not  
men;

The city that, by temperance, fortitude,  
And love of glory, towered above the clouds,  
Then fell; but, falling, kept the highest seat,  
And in her loneliness, her pomp of woe,  
Where now she dwells, withdrawn into the  
wild,  
Still o'er the mind maintains from age to age  
Her empire undiminished.

There, as though  
Grandeur attracted grandeur, are beheld  
All things that strike, ennobled—from the  
depths

Of Egypt, from the classic fields of Greece,  
 Her groves, her temples—all things that in-  
 spire  
 Wonder, delight. Who would not say the  
 forms  
 Most perfect, most divine, had, by consent,  
 Flocked thither to abide eternally,  
 Within those silent chambers where they  
 dwell  
 In happy intercourse?"

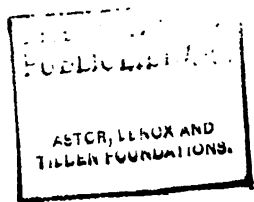
It is impossible, in a visit as brief as that usually given to the ancient capital of the civilized world, to become thoroughly acquainted with its objects of interest. In its walls and in the range of a few miles around it is found the greater part of the material on which we base our knowledge of the antique past. Within a day's ride are the remains of all the epochs of civilization of which we have any knowledge, and in the galleries, composed of the remains found in and around Rome, is the most of what we have of antique art. The first object of interest as we approach the city is the wall, an irregular zigzag structure, mainly of brick, with towers and bastions of all forms and kinds of masonry. It is that known as the wall of Aurelianus. It has been breached and repaired many times, and was thoroughly repaired by Belisarius, since whose time it has undergone little change. It probably coincided with the more ancient wall of Servius Tullius only at one point, near St. John Lateran. Incorporated in it, in the course of its circuit, are the pyramid of Caius Cestius, the soldiers' amphitheatre, the aqueducts, and the Prætorian camp. It had on the Capitol side of the Tiber thirteen gates, of which eight only are now open, and on the Vatican side two, of which only one, with a portion of the wall, remains. The actual wall of the Vatican part of the city is of Middle-age construction. The Porta S. Lorenzo (formerly Tiburtina) is by far the earlier and most interesting. The inscriptions on the Porta Maggiore, with the several aqueducts passing over it, have great interest, the architecture of the gate being, however, very bad.

The railway enters the city by an opening made for its passage near the Porta Maggiore, and has its terminus at the Piazza di Termini, the site of the baths of Diocletian, of which some magnificent fragments will give the traveler his first evidences of the splendor of the Rome of the Emperors. The railway passes, however, two most interesting ruins between the wall and the terminus—the TEMPLE OF MINERVA MEDICA, and the AGGER OF SERVIUS TULLIUS, supposed formerly to have been here only a mound, but shown by the cutting of the railway through it to contain a massive Etruscan wall of huge blocks of peperino.

The wall of Servius Tullius inclosed the seven hills, and, passing from the Quirinal to the Capitol, struck the Tiber near the island, the greater part of modern Rome having been built on what was anciently the Campus Martius and adjacent land lying outside the Servian wall; in fact, the seven hills are now almost entirely uninhabited, the Aventine, overlooking the Tiber and port of Ripa Grande, having on it only two monastic establishments; the Palatine, the ruins of the palace of the Cæsars (now being partially excavated), and two monastic buildings; the Cælian, the villa Mattei, now a nunnery, the churches of St. Stefano Rotonda, St. Gregory, Sts. John and Paul, the ruins of the vivarium, and a few buildings, monastic and other, on the side toward the Esquiline; on the latter are the ruins of the baths of Titus, St. Pietro in Vincoli, and two or three farmhouses; the Viminal is traversed by the Via di Quattrofontane, but the greater part of it is occupied by the grounds of the villa Negroni, the baths of Diocletian, and vineyards, parts of the Quirinal and Capitol only being to any extent dwelt on.

Of the bridges which cross the Tiber, the PONTE ST. ANGELO, formerly *Pons Ælius*, built by Hadrian; SISTO, formerly *Janicolensis*; QUATTRO CAPI, formerly *Fabricius*, connecting the island with the city; S. BARTOLOMEO, formerly *Cestius*; and P. ROTTO, formerly *Palatinus*, of which a part only remains, the damage being repaired by a suspension bridge, the work of Pio IX., are all ancient, a new suspension bridge near the Santo Spirito being the only entirely modern one; while of the *Sublicius*, made immortal by Hora-







tius Cocles, and the first built across the Tiber, and of the *Triumphalis*, which led to the Temple of Jupiter Vaticanus, only the remains of the piers are left—the latter visible from the Ponte St. Angelo, the former from the *Marmorata*, or marble dépôt beneath the Aventine.

The first visit of most travelers will be to the *FORUM ROMANUM* and the adjacent ruins, and certainly in the few acres which lie between the Capitol and the Colosseum is gathered the most marvelous collection of the remains of antiquity to be found in the world. From the *Cloaca Maxima* and the *Mamertine Prison*, the work of the early kings, built nearly twenty-five centuries ago, down to the *Basilica of Constantine*, we have an almost complete series of the building of all epochs, the Forum itself, lying in the valley between the *Palatine* and *Capitoline hills*, being the nucleus, as if Rome grouped all her most glorious works around the cradle of her power, the place of popular assemblies.

Entering the Forum from the *Via Bonella*, we have the *CAPITOL* above us at the right; at the foot of its wall the remains of the *TEMPLE OF CONCORD*, the three columns of the Temple of *Vespasian*, the colonnade of the *TEMPLE OF SATURN*; and in front the *ARCH OF SEPTIMIUS SEVERUS*, with other remains; at the left the solitary *COLUMN OF PHOCAS*, the *VIA SACRA* beyond, then the substruction of the *BASILICA JULIA*; farther to the left the three columns of the *GRÆCOSTASIS* mark the era of the Forum proper; at the left of this as you face the *COLOSSEUM*, which looms up in the distance, is the *TEMPLE OF ANTONINUS and FAUSTINA*; at the right the huge ruins of the *PALACE OF THE CÆSARS*. Along the sides of the Forum were the *tabernæ*, or shops, of which the *tabernæ veteres*, or old shops, were on the southwest side, the new on the northeast. At one of the former *Virginii* purchased the knife with which he preserved his daughter from slavery. On the *Via S. Teodoro* is the ancient *TEMPLE OF ROMULUS*, now the church of *S. Teodoro*. Continuing down the *Via S. Teodoro*, we turn to the right into the *Via S. Giorgio in Velabro*, and come to the *Arch of JANUS QUADRIFRONS*, an ugly sample of Roman taste. At the right of it is an interesting monument to *Septimius Severus* by the goldsmiths of

Rome. Opposite this, passing under a garden arch, is the path to the *CLOACA MAXIMA* (a man is generally in attendance to show them). Following the same street we arrive at the *Piazza della Bocca di Verità*, in which stands the beautiful *TEMPLE OF VESTA*, a circular building of the best times of Roman architecture, and in nearly perfect preservation.

In the portico of *S. M. in Cosmedin*, opposite (formerly the *TEMPLE OF CERES AND PROSERPINE*), is the famous mask, in which it is fabled that accusations were put, or, according to others, into which the hand of persons taking an oath was put, with a belief that it would be crushed if forsworn: it has evidently been part of a fountain. Near the *Ponte Rotto*, between it and the Temple of *Vesta*, is the *TEMPLE OF FORTUNA VIRILIS*, the oldest in Rome, built by *Ancus Martius* B.C. 620 or 80, and the house of *Rienzi*. The excavations now being carried on by order of *Napoleon III.* on the *Palatine* are most interesting: they are open every Thursday.

As the different parts of the ruins are marked by sign-boards and quotations of the authorities on which they are identified, we need not here describe them. On the opposite side of the *Palatine*, however, is an entrance to that part of the ruins which are not included in the French excavations, and this is accessible at all times by paying a small fee (1 paul is the usual fee in all such cases) to the woman who opens the gate. The principal part of the ruins of this side is what is called the *HOUSE OF AUGUSTUS*, the largest mass on the *Palatine*. From the terrace above this we have a fine view of the *Campagna* and southern and southwestern environs of Rome, commencing on the right with the *Aventine*, then, going leftward, the *PYRAMID OF CAIUS CESTIUS* and the Protestant cemetery, the grand mass of the *BATHS OF CARACALLA*; still farther to the left the *Gate of St. Sebastian*, *VILLA MATTEI*, *ST. STEFANO ROTONDO*, fragments of the aqueducts, with a piece of wall containing the *ARCH OF DOLABELLA*, the churches of *ST. JOHN and PAUL*, *ST. GREGORY*, and *ST. JOHN LATERAN*, the ruins of the *BATHS OF TITUS* on the *Cælian*, and, finally, a fine view of the *COLOSSEUM* on the

ruined side. At the west, beneath the ruins, is a plain which was formerly the **CIRCUS MAXIMUS**, supposed to be the scene of the rape of the Sabines. Continuing the road by which we came, we reach the **BATHS OF CARACALLA** by a narrow road turning off to the right just after crossing the brook (this brook, be it here noted, once came into the city by the **Claudian Aqueduct**). Beyond, by the main road (which is the old **Via Appia**), we come to the **TOMB OF THE SCIPIOS**, the **COLUMBARIUM**, the **ARCH OF DRUSUS**, and the **PORTA S. SEBASTIANO**.

Returning toward the Forum, we turn to the right before reaching the house of Augustus, and follow the **Via S. Gregorio**, passing a fragment of the **CLAUDIAN AQUEDUCT** on the left and under the **ARCH OF CONSTANTINE**. This monument, at once of the power of the emperor and of the want of taste and artistic power of his age, was formerly an **Arch of Trajan**, and was removed to its present site by Constantine, and reconstructed, with the addition of some sculptures which are the most barbarous to be found in Rome. As you emerge from the arch you find immediately in front of you the **META SUDANS**, or fountain in which the gladiators were accustomed to wash after their exercises. At the left is the **VIA SACRA**, descending from the **ARCH OF TITUS**, which stands on the top of the ridge dividing the Forum from the low land on which the Colosseum is built. At the right of the **Arch of Titus** is the huge structure of the **TEMPLE OF VENUS AND ROME**, of which the double tribune only remains. Numerous fragments of granite columns strew the ground, hinting faintly at the magnificence of the temple when it stood. This temple was built by Hadrian after his own design, and there is a story to the effect that when it was finished he asked Apollodorus what he thought of it; the architect replying that it was very good for an emperor, Hadrian ordered him beheaded. Beyond the temple, and partially visible over it, are the remains of the **BASILICA OF CONSTANTINE**, commenced by Maxentius as a Temple of Peace, and finished by Constantine after the defeat and death of Maxentius. To the right of the Temple of Venus and Rome, and on a level with the Arch of Constantine, is the square base on which stood the colossal

statue of Nero. At your right, and filling the remainder of the view, is the **FLAVIAN AMPHITHEATRE**, known as the Colosseum. This greatest of antique structures, built in honor of Titus, and on which it is said 60,000 Jews were engaged ten years, would probably have been in a nearly complete state but for the ravages of man during the Middle Ages. It was a feudal fortress for a long time, and finally a quarry from which were built churches and palaces, until, by its consecration as holy ground on account of the number of martyrs supposed to have been immolated there, farther ravage was stopped. The subsequent repairs, though greatly interfering with its picturesque quality, will doubtless have the effect of preserving the remainder for centuries more. It is said to have given seats to 87,000 spectators, and was inaugurated A.D. 81, the same year in which Titus died, on which occasion 5000 wild animals and 10,000 captives were slain. The inauguration lasted one hundred days. There are three orders of architecture used in the four stories—the first Doric, second Ionic, the third and fourth Corinthian. In each of the lower tiers there were eighty arches. The circumference of the building is 1641 feet, the height of the outer wall 157; the length of the arena is 278 feet, and width 177; the whole superficial area is six acres.

"I do remember me that in my youth,  
When I was wandering, upon such a night  
I stood within the Coliseum's wall  
Midst the chief relics of almighty Rome;  
The trees which grew along the broken arches  
Waved dark in the blue midnight, and the stars  
Shone through the rents of ruin; from afar  
The watch-dog bay'd beyond the Tiber; and  
More near, from out the Cæsars' palace came  
The owl's long cry, and, interruptedly,  
Of distant sentinels the fitful song  
Begun and died upon the gentle wind.  
Some cypresses beyond the time-worn breach  
Appeared to skirt the horizon, yet they stood  
Within a bowshot where the Cæsars dwelt,  
And dwell the tuneless birds of night, amid  
A grove which springs through level'd battle-  
ments,  
And twines its roots with the imperial hearths;  
Ivy usurps the laurel's place of growth;  
But the gladiator's bloody circus stands,  
A noble wreck in ruinous perfection,  
While Cæsar's chambers and the Augustan  
halls  
Grovel on earth in indistinct decay."

It is only by ascending to the upper terrace that the enormous size of the Colosseum is fully seen, and by moonlight the effect

of size and massiveness is much increased, and the modern repairs lost sight of. To obtain entrance at night, it is necessary to have a ticket from the *commandant de place*: your card is sufficient application. The ruins south of the Colosseum are supposed to have been the Vivarium, in which were kept the wild beasts for the combats. In the vineyard northeast are the remains of the BATHS OF TITUS, founded on a portion of the Golden House of Nero, in the excavation of which were discovered the mural paintings which gave so great an impetus to the classic revival of art.

Returning to the Forum by the road behind the Temple of Venus and Rome, you pass through the ruins of the BASILICA OF CONSTANTINE, one of the most impressive fragments in Rome, and re-enter the Forum near the TEMPLE OF REMUS, now the church of SS. Cosmo and Damiano, of which it forms a beautiful portico. The body of the building, as well as that of the Temple of ANTONINUS and FAUSTINA, just beyond (now S. Lorenzo in Miranda), has doubtless been preserved nearly or quite entire under its refitting.

Following the narrow street which leads past the Mamertine Prison, the Via de Marforio, we pass on our right, just before reaching the Via di Ripresa de Barberi, the TOMB OF BIBULUS, a relic of the consular period, and in excellent preservation. It is of peperino, and, like most of the Roman monuments, owes its present existence to having been built on in later times.

Going to the left, at the next turning we shall reach the Piazza di Ara Cœli, the square in front of the CAPITOL. The church at the left, facing the Capitol, is S. M. di Ara Cœli, standing on the site of the Temple of Jupiter Capitolinus.

The CAPITOL, the modern Campidoglio, is founded on the ancient Capitolium, the citadel of Rome, of which the wall on the side toward and overhanging the Forum still remains in tolerable condition. The present structure is the work of different ages, the design of the front, as it now stands, being by Michael Angelo. Ascending the steps which lead from the piazza, we enter a smaller piazza, of which three sides are palaces; that in front, the Capitol proper, is now the palace of the senators (which, in the present state of things, represents, hieroglyphically, the Roman

Senate), and contains the senatorial court-room, the offices of the municipality, etc., and the observatory of the Capitol. Above is the Tower of the Capitol, famous for its view of the seven hills, but now absolutely and unexceptionably closed to the public. In this tower hangs the Patarina, the bell which announces the death of the Pope and the beginning of Carnival. Below is the Museum of Ancient Architecture, and some passages leading down into substructions; also a staircase which gave exit into the Forum. The building at the right, the PALACE OF THE CONSERVATORS, contains the PROTOMOTECÀ, or gallery of busts of illustrious men of Italy; the picture-gallery, and the bronze group of the wolf nursing Romulus and Remus, the oldest Roman work of art. Statues and antique fragments are arranged around the court. The third building is the MUSEUM of the Capitol, a magnificent collection of antique marbles and bronzes. A catalogue of the statues may be obtained.

On entering the building, we see at the bottom of the court the colossal statue of Ocean, which formerly stood in the Forum of Mars, and remarkable for being the figure on which was posted, in former times, the answers to the satirical sayings of Pasquino. On the first floor are the *Halls of Bronzes* and of *Urns*. On the stairway to the first floor are numerous fragments discovered in the Temple of Remus. The stairway conducts to a gallery of busts and inscriptions. At the top of the stairway is the Hall of the *Dying Gladiator*, which, in addition to this brightest gem of art, contains many works of the highest order. First is the figure from which it derives its name, which was found in the gardens of Sallust. The wonderful, simple, and natural position of the limbs, the relaxing muscles and failing strength, the lineaments of the face, expressive of the utmost anguish, yet endowed with manly fortitude, might well call forth from Pliny, "With such admirable art was the statue of the Dying Gladiator sculptured by Cresilas, that one could judge how much of life remained."

"I see before me the gladiator lie;  
He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low—  
And through his side the last drops, ebbing  
slow,

From the red gash fall heavy, one by one,  
Like the first of a thunder-shower; and now  
The arena swims around him: he is gone,  
Ere ceased the inhuman shout which hailed the  
wretch who won."

This hall also contains the celebrated Faun of Praxiteles, which was found in the Villa d'Este at Tivoli; also the Antinous, found at Hadrian's villa, and the Amazon. The next room to this is the *Hall of the Faun*, from the celebrated rosso antico faun which stands in the centre of the room, and which was found at Hadrian's villa near Tivoli. In the large saloon notice particularly the *Infant Hercules* in the centre of the room; also the splendid Centaurs. The next room contains statues and busts of illustrious men; then the *Hall of Emperors*. In the centre of this room is a beautiful sitting statue of Agrippina. A small room nearly opposite the last is called the *Reserved Cabinet*, and is kept locked, but a small fee will open it. It contains the celebrated *Venus of the Capitol*, perhaps the most lovely representation of all the goddesses. It is placed on a pivot, that the custodian may display it in all its beauties. This room also contains a Cupid and Psyche, and a group of Leda and the Swan. A room on the same side as the last, near the stairway, contains the *Doves of Pliny*, one of the finest and best-preserved mosaics of antiquity. It represents four doves drinking, surrounded with a beautiful border. The celebrated *Statue of Marcus Aurelius*, standing in the square of the Capitol, is probably the finest antique equestrian statue remaining to us. The sculptures in front of it are antiques dug up in different parts of the city. On the right of the ascent is the Milearium, or ancient first mile-stone on the Appian.

Ascending the steps at the right of the square, we enter a street which leads to the TARPEIAN ROCK. Half way down the street a sign indicates the residence of the custode of the grounds, and a knock at the door will summon him or his deputy. The precipice from which criminals were thrown down is much diminished in height by the accumulation of rubbish beneath, but is still lofty enough to insure the death of a culprit who should be thrown from it. The view of the Palatine, Aventine, and Ripa Grande from here is fine. There are remains of several other forums, of which the FORUM TRAJANUM is the finest, con-

taining the celebrated COLUMN OF TRAJAN, on which are sculptured the actions of his Dacian campaign. This forum was designed by Apollodorus, and the remains of a magnificent temple, partially excavated, are evidence of its magnificence. The Forum of Augustus (Via Bonella) contains a fragment of a temple to MARS ULTOR. The FORUM OF PALLAS, on the next street southward, is indicated by two columns of a colonnade which once surrounded the place. They support an entablature and frieze, with a statue of Minerva. This forum was also called the Forum of Nerva and Forum Transitorium. The sites of several others are known by fragments of architecture, but will scarcely repay the labor of visiting to the voyager.

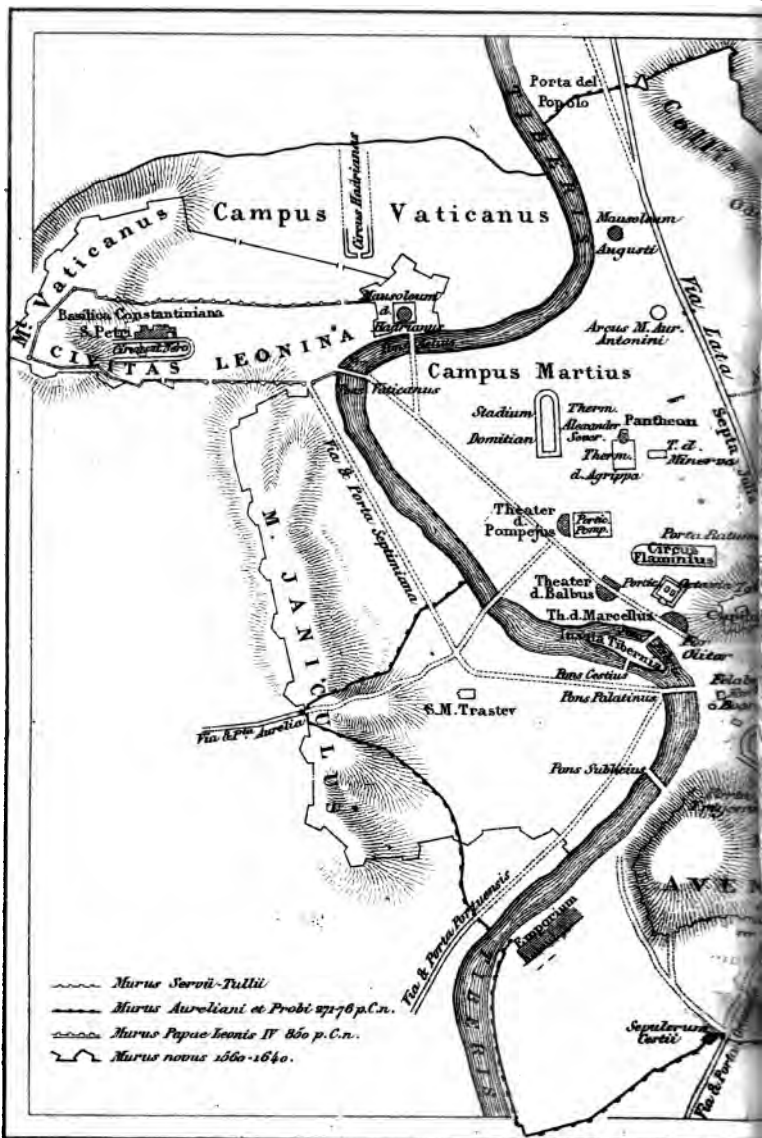
Of the temples which remain in other parts of the city, and not already mentioned, the most interesting are the PANTHEON, to which the traveler will make one of his earliest visits, and the TEMPLE OF NEPTUNE, now the Roman Custom-house. The former is in nearly complete preservation, and its massive architecture and extreme simplicity of design give us the best idea of the Roman architectural genius that can be obtained from the remains which we still have. It was built by Agrippa about A.D. 27. The domed ceiling is lighted by a circular aperture at the summit, the wall being supported by a huge bronze ring. The interior of the rotunda is 142 feet in diameter, its height 143. The portico, which was probably added to the building after its completion, is 110 feet in length and 44 in depth, composed of 16 granite columns with marble capitals. The bronze doors are, in all probability, those which served it originally. The belfries are the work of Bernini, and, if taste ruled modern Rome, would long ago have been torn down.

The Pantheon has a more intense interest to moderns in containing the resting-place of the bones of Raphael, marked by an inscription in the wall of the third chapel to the left. The statue of the Madonna in this chapel was his gift, and was executed by Lorenzo Lotto for him. In 1833 the tomb was opened and the identity of the remains proven, and, at the same time, a cast was taken of the skull and hand.

Of the TEMPLE OF NEPTUNE nothing is visible but a colonnade built into the wall

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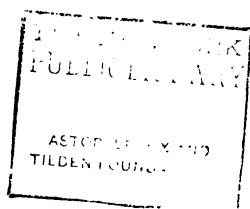
ASTOR, LENOX AND  
TILDEN FOUNDATIONS.



- ~~~~~ Murus Servii-Tullii
- Murus Aureliani et Probi 271-76 p.C.n.
- ~~~~~ Murus Papae Leonis IV 850 p.C.n.
- ~~~~~ Murus novus 1860-1864.







of the modern building. There are some colossal fragments, beautifully sculptured, lying in the Colonna gardens, which are supposed to have been part of Aurelian's Temple of the Sun.

In the church of S. Niccolo in Carcere, Piazza Montanara, may be seen fragments of three temples, supposed to have been those of JUNO SOSPITA, HORK, and PIERY. It is supposed, but with little probability, that the central one was the site of the dungeon made famous by the devotion of the Roman daughter who nursed there her father condemned to die of starvation.

In the gardens of the convent of St. Bartolomeo, on the island in the Tiber, may be seen some columns and fragments of the TEMPLE OF ÆSCULAPIUS, and from the Ponte Rotto may be seen a fragment of the travertine bulwark of the SHIP into which the island was shaped when it was dedicated to the God of Physic.

Several fragments of architecture in different parts of the city are supposed to have been parts of temples of which we know only the names with certainty; but the little space we can give to a city of which volumes are written, oblige us to omit all conjectural antiquities to do even partial justice to those which are better known and of greater interest.

Of the many theatres and amphitheatres formerly existing in Rome, the COLOSSEUM is already noticed. In the Piazza Montanara is a most interesting fragment of the THEATRE OF MARCELLUS, showing two stories of a building, in its construction somewhat like the Colosseum, and of which the Palazzo Orsini occupies the greater portion of the former area.

Near it, and adjoining the Pescheria, or fish-market, is a part of the PORTICO OF OCTAVIA, built by Augustus to shelter the spectators when driven from the open theatre by bad weather.

The Palazzo Cenci is built on the ruins of the THEATRE OF BALBUS, of which only two columns, with a portion of an architrave, are visible in an adjoining street.

The site only of the THEATRE OF POMPEY is shown by the Palazzo Pio, in the foundations of which some fragments of the architecture are remaining.

The ARMY AMPHITHEATRE is included in the city wall, where it turns round the church of Sta. Croce in Gerusalemme. It

is of brick, and supposed to have been built for the amusement and exercises of the troops, and, like the Prætorian camp, originally stood outside of the walls.

We have mentioned the arches in the vicinity of the Roman Forum. Besides these are those of DOLABELLA, on the Cælian, a single arch of travertine, of most unpretending style and size; of DRUSUS, on the Appian Way, near the Porta S. Sebastiano, noteworthy as the oldest of the remaining arches erected to commemorate the victories of Rome; and of GALLIENUS, near the church of St. Vito, seen at your left as you go from Sta. Maria Maggiore to S. Giovanni Laterano. The latter is supposed to indicate the site of the Esquiline gate of the Servian wall, though built about A.D. 262.

The remains of the public baths are the most impressive ruins of Rome excepting the Colosseum. Those of DIOCLETIAN, with the church of Sta. Maria degli Angeli, erected from the great hall, and other large masses of masonry more or less indicative of the original form and massiveness, give to the traveler, on his entry into Rome by the Piazza de Termini, his first idea of Roman magnificence. They once covered the whole space now occupied by the railway station, the Piazza, Villa Negroni, and as far as the Via di Porta Pia, including the little round church of S. Bernardo, which is only a smaller circular hall of the baths refitted.

Of the baths of Titus we have already spoken. Of the masses of ruin included under this title, and those adjoining, we know little except by conjecture; only that originally the house and gardens of Mecenas stood there, that they were built on by Nero, then by Titus, and probably by subsequent emperors.

The tombs of ancient Rome constitute the most striking feature in its general aspect. Of those in the city, the TOMB OF HADRIAN, now the Castle of St. Angelo, and that of Augustus, the present day-theatre, are the most imposing, and, even as they are now to be seen, convey no feeble idea of the greatness of their builders. In the latter were buried Augustus, Drusus, Germanicus, and Agrippina, Tiberius, Claudius, and Nerva, with Agrippa; Octavia, sister of Augustus; Livia, his wife; Marcellus, his nephew; Drusus, son of

Livia by a former husband, and Drusus, son of Tiberius.

THE MAUSELEUM OF HADRIAN was the tomb of the emperors from his time down to Septimius Severus. The present structure is only the core of the mausoleum, and was covered originally by a shell of Parian marble, and ornamented with statues, which were torn off to be used as missiles against the Goths, and later as cannon balls, of which piles now lie on the rampart made of the finest Parian marble. Through the Middle Ages, this, like the tomb of Augustus, and other ruins of any size, was used as a fortress, and all the fine marbles were peeled off to be burnt into lime. Permission to enter the castle and see the prisons, including those of the Cenci, may be obtained from the *commandant de place*.

THE SEPULCHRE OF THE SCIPIOS, on the Via Appia, is interesting not only as showing the resting-place of a great family, but as an early example of the kind of burying-place which afterward was known as a catacomb. It is a series of galleries in the rock, with sepulchral chambers, in which, in 1780, were found the sarcophagi of many of the Scipios.

THE COLUMBARIA, near the sepulchre of the Scipios, are exceedingly interesting. One, in the same vineyard with the sepulchre, is the resting-place of the ashes of numerous members of the family of Julius Cæsar.

Of the numerous piazzas of Rome, the modern representations of the forums of the ancient city, the finest is the PIAZZA NAVONA, the great market-place, occupying the site of the Circus Agonalis, where St. Agnes was beheaded, and where now the splendid church of St. Agnes stands, which was erected in memory of her. Wednesday is the market-day, and the piazza is well worth a visit on this day. The PIAZZA DEL POPOLO, under the Pincian, contains the obelisk taken by Augustus from the Temple of the Sun at Heliopolis, and raised in the Circus Maximus; and a church, S. Maria del Popolo, said to have been built to lay the ghost of Nero. There are in this church some fine paintings by Pinturicchio. The PIAZZA DI SPAGNA is the centre of the Strangers' Quarter, and will be better remembered for the models who sun themselves pleasant

afternoons on the flight of steps leading from it up to the PIAZZA DI TRINITA DE MONTI. At the head of those steps is the church which contains the DESCENT FROM THE CROSS by *Volterra*. The house which forms the angle between the Vias Gregoriana and Sistina was inhabited by *Claude*, the one opposite the steps by *Poussin*. The PIAZZA DI MONTE CAVALLO, on the Quirinal, gives entrance to the ROSPIGLIOSI PALACE, where is the *Aurora* of Guido. The two colossal horses here are stupidly styled the work of Phidias and Praxiteles, since there is nothing in them to entitle them to be considered Greek work.

THE PIAZZAS BARBERINA, DELLE TARAGUGHE, TREVI, and NAVONA contain fountains worthy of notice. There is a popular superstition that whoever drinks of the water of Trevi the night before leaving Rome will be sure to return. The PIAZZA PASQUINO, near the Navona, contains the famous PASQUIN, a fragment of Greek sculpture of the highest order of art, but badly mutilated. Here are posted the political squibs of Rome

#### BASILICAS AND CHURCHES.

ST. PETER'S, the great marvel of Christian Rome, is built on or near the place where stood the Temple of Jupiter Vaticanus, so called because it was the place where the *vates*, or augurs, made their auguries from the victims sacrificed, and from which is derived the name borne by the papal palace of the Vatican. The first structure on this site was an oratory erected in A.D. 90 to indicate the place where St. Peter was buried. Constantine the Great erected a basilica on the spot. The present structure was commenced by Julius II. about 1503, under the direction of Bramanti; but the present form of the basilica is due more to Michael Angelo than to any other of the many architects employed on it. The front of the building was designed by Carlo Maderno, who made great and injurious alterations in the design of Michael Angelo.

The colonnades around the piazza were designed by Bernini. They inclose a space 787 feet in diameter, and are connected with the façade by two galleries 296 feet in length. The façade is 379 feet long and 148½ high, and contains five doors, which

admit us to the vestibule, or grand entrance, which occupies the whole width of the church, 468 feet long, 66 high, and 50 wide.

"Enter! its grandeur overwhelms thee not;  
And why? it is not lessened; but thy mind,  
Expanded by the genius of the spot,  
Has grown colossal, and can only find  
A fit abode wherein appear enshrined  
Thy hopes of immortality; and thou  
Shalt one day, if found worthy, so defined,  
See thy God face to face, as thou dost now  
His Holy of Holies, nor be blasted by his brow."

And who that does enter will fail to be impressed with the grandeur of the interior, with its statues, vestibules, and other beauties? When in the interior we find among its attractions the nave, beautifully ornamented, with its massive piers, arches, and fine pavement composed of marbles; its dome, which commands the admiration of all strangers; the baldichino, or canopy, covering the high altar, composed of bronze, from the designs of Bernini; the tribune, the gilding of which cost \$100,000, decorated from the designs of Michael Angelo, rich in ornaments, at the bottom of which is the bronze chair of St. Peter. The interior is 613 feet in length, the height of the nave 152½; the length of the transepts is 446½. The interior diameter of the dome is 139 feet, the exterior 195½; the height from the pavement to the base of the lantern is 405 feet, to the top of the cross 448 feet.

**Monuments.**—The ancient monuments of St. Peter's are generally inferior to the other works of art contained in this edifice; there are some, however, quite remarkable, such as the mausoleum of Paul III., by Giuglielmo della Porta; monument of Urban VIII., principally from the design of Bernini; tomb of Alexander VIII., by Arrigo di San Martino; tomb of Alexander VII., last work of Bernini; tomb of Pius VII., executed by Thorwaldsen at the expense of Cardinal Gonsalvi; porphyry sarcophagus, with alabaster drapery, and a medallion portrait of Maria ementina Sobieska, wife of the Pretender James III.; monument of the Stuarts—celebrated work of Canova's. In the north side of the church is the chapel, containing the celebrated *Pieta*, by Michael Angelo, one of his finest works, executed at the age of 24; the group representing the Virgin with the body of the dead Savior on

her knees: on the girdle of the Virgin Michael Angelo has inscribed his name, an uncommon occurrence among his works. In the *Capella della Colonna Santa* is the monument of Christina, queen of Sweden, representing her abjuration of Protestantism in the Cathedral of Innspruck, 1665. The chapel of the Holy Sacrament contains the tomb of Sixtus IV. in bronze; tomb of Gregory XIII.; also of Gregory XIV., who received but a miserable monumental offering to his memory. In the chapel of the *Madonna del Soccorso* lies buried St. Gregory Nazianzenus; tomb of Gregory XV.; also the splendid monument of Gregory XVI. But the great feature here is the magnificent tomb of Clement XIII., by Canova, one of the few worthy specimens of sculpture in St. Peter's. It was commenced in the artist's 30th year; he was employed on it eight years. It is by many considered his masterpiece. In all of the above-named chapels are many specimens of fine frescoes, statues, altars, etc.

The Sacristy, Chapel of the Confessional, the Grotto Vaticano, and Grotto Nuovo, are full of interest and history.

The ascent of the dome can only be allowed by obtaining an order from the director of the Fabbrica of St. Peter's. Visitors are not admitted after 11 o'clock. From this summit a correct idea, and, in fact, the only correct one, may be obtained of the immense size of St. Peter's, when, as we view persons passing along the pavement, we can scarcely realize them to be human beings, so diminutive are they in appearance. The cross is 16 feet in height, and the immense *ball*, which is an interesting feature, is composed of copper plates eight feet in diameter, and capable of accommodating 16 persons.

The subterranean church may be visited by gentlemen any forenoon (except on *festas*) between 9 and 11, but by ladies only on Whitsunday, or by special permission obtained through the minister of your nation, or by one of the regular agents employed for this purpose, to be heard of at Piale's library. For particular descriptions of this, as of other details of St. Peter's, the traveler must consult the smaller guide-books, to be purchased at a small price at Piale's library.

To ascend the dome (any day excepting

festas, between the hours of 8 and 11 A.M.), apply to the consul or minister.

The ceremonies of St. Peter's are the New Year's Mass, at 10 A.M., January 1st, when the Pope is at the Vatican palace. Vespers in the Sistine, January 5th, 3 P.M. Epiphany, 6th, high mass at 10 A.M. 18th, Chair of St. Peter's. February 2d, Purification of the Virgin. Holy Week ceremonies commence with Palm Sunday; continue Wednesday with *TENEBRÆ* in the Sistine Chapel and St. Peter's (side chapel) at 4½ P.M. Thursday, high mass in the Sistine at 10 A.M., and benediction from the balcony. Also the washing of the feet, and the dinner of the thirteen priests, who represent the twelve apostles, and another who appeared to Gregory the Great at a feet-washing, and is since represented. At 4½, *TENEBRÆ* as on Wednesday. Friday, *TENEBRÆ*, as before, and procession to the tomb of St. Peter. Easter Sunday, high mass at 9½, the Pope officiating, with grand procession, and greater benediction at noon from the balcony in front. June 28th, the procession of *CORPUS DOMINI*. 29th, high mass at 10 A.M. Christmas, grand mass at 10 A.M. Vespers are sung every day from 8 to 4½ P.M. in the side chapel. To obtain admission to the seats or privileged places either in the body of the church or in the Sistine at Holy Week and Christmas ceremonies, ladies must be in black dress with a black veil, and gentlemen in evening dress.

The *LATERAN BASILICA* is built on the site of the house of the senator Plautius Lateranus, who was put to death by Nero for conspiracy. Constantine gave the house to the Bishop of Rome, and founded this basilica in the fourth century, since when it has taken rank as the mother of all Christian churches. There is but little left of the old church, a few columns only being seen in the nave. It in former times ranked higher than St. Peter's. The popes are always crowned here, and for 1500 years it has retained its privileges. One of the first forms observed on the election of a new pope is the ceremony of taking possession of the Lateran Basilica. The front, consisting of a magnificent colonnade, is very impressive. There are five entrances, the one in the centre having a bronze door, taken from the Temple of Peace in the Forum. The

top of the façade is decorated with 16 statues of our Savior and saints. In the vestibule, an ancient marble represents Constantine, from his baths on the Quirinal. The interior is divided into five aisles. The colossal statues of the twelve apostles fill up the pillars of the nave. This church comprises one of the finest chapels in Rome, in the form of a Greek cross, with a central dome magnificently decorated with gilding, marbles, and pictures, bearing the title of the *Corsini Chapel*. A mosaic copy of Giulio's picture of S. Andrea Corsini adorns the altar. Among the tombs are those of Cardinal Neri, Corsini, and Clement XII., which formerly stood under the portico of the Pantheon. The high altar, standing beneath a superb Gothic tabernacle, is a remarkable specimen of the 14th century; within is a table of wood, upon which tradition says officiated St. Peter. In the left-hand transept is the altar of the Holy Sacrament, with its four gilt bronze columns, which are said to have belonged to the Temple of Jupiter Capitolinus, cast from the bronze rostra captured at the battle of Actium by Augustus. Near this is the *Portico Leonino*, in which is a table of cedar wood, said to be that on which the *Last Supper* was eaten. The second chapel on the right was purchased by the Torlonias, and converted into a mausoleum. It was magnificently decorated in gold and marble, said to have cost upward of \$300,000. The chapel of the Massimo family contains some good sepulchral monuments, etc. The principal ceremonies which occur in St. John Lateran are on the Saturday before Easter, on Ascension Day, and on the festival of St. John the Baptist. The cloisters still retain their beauties, and from the rear of them may be obtained a fine view of the remains of the decorations of the old basilica. The Baptistery of S. Giovanni in Fonte is full of interest and art. Opposite the Lateran is the *Scala Santa*, or stairs, supposed to have been those of Pilate's house up which Christ was led to be judged.

*STA. MARIA MAGGIORE*, so called because the largest of the numerous churches dedicated to St. Mary, was founded on the Esquiline, A.D. 352, by Pope Liberius, from whom it is called the Librarian Basilica, and was erected to commemorate a miraculous fall of snow which took place in

the month of August, covering the space now occupied by the basilica. The interior is the most beautiful of its kind in existence; the roof is elaborately carved, and gilded with superior gold brought to Spain from South America, presented by Ferdinand and Isabella to Alexander VI. *Sistine Chapel*, or *Holy Sacrament*, erected by Sixtus V., is rich in marbles and other decorations. In a small chapel underneath the high altar are preserved the boards of the manger in which the Savior laid after his birth: a solemn ceremony and procession on Christmas eve commemorates this subject: five boards of the manger compose the cradle in which the Savior was deposited at his nativity. An urn of silver and crystal inclose these relics; on the top is a figure of the child. The *Cappella Paolina*, or *Borghesiana*, belonging to the Borghese family, far surpasses the Sistine chapel in the richness of its decorations. Beneath the chapel are the sepulchral family vaults. The Princess Borghese and her three children were the last that were deposited there. The death of this princess was universally regretted, she being much beloved for her unbounded benevolence, virtues, and many good works. The ceremonies which take place in this basilica during the year are of a very imposing nature. This church contains in its nave some mosaics interesting as being among the oldest examples of Christian art in existence. They are certainly above a thousand years old. The interior of the church is exceedingly beautiful, and has recently been enriched by the tomb of Pius IX., who has chosen it as his place of sepulture. This tomb is decorated with the rarest and most beautiful marbles, and stones of great value, lapis-lazuli and malachite, and it probably surpasses in this way any thing else in existence. The Pauline chapel in this basilica contains the miraculous picture of the Virgin and Child, attributed to St. Luke, and which Gregory the Great carried in procession to stop the plague in A.D. 590. In front of this church stands a column taken from the Basilica of Constantine, and which was dedicated to the Virgin A.D. 1613.

The most gorgeous and costly of the basilicas is that of St. PAUL WITHOUT THE WALLS, on the road to Ostia, and 1½ miles beyond the gate St. Paul. It was com-

menced by Valentinian II. and Theodosius in A.D. 388, on the site of an earlier one by Constantine, over the Catacombs, where was buried Lucina, a noble Roman lady. It was restored in the 8th century, but burned in the year 1823, leaving only the western façade, the tribune, with some interesting mosaics of the 18th century, and some columns, and a colonnade. It has been restored on the plan of the original building, and now stands the most gorgeous monument of Catholic devotion the world can show. Under its high altar lie the remains (according to the church authorities) of Sts. Peter and Paul. Nothing could be more beautiful than this edifice, with its magnificent nave and aisles, its roof so exquisitely carved, its granite columns, 80 in number, of the Corinthian order, etc. The high altar, standing under a splendid canopy, supported by 4 columns of white alabaster, which were presented by Mehemet Ali, late Viceroy of Egypt, to Gregory XVI. In the centre of the tribune, which is very elegant, stands a richly-decorated episcopal chair, composed of marble, and on either side one of four columns, saved from the ruins of the ancient basilica, of violet marble. The series of imaginary portraits of the Popes were executed at the mosaic establishment in the Vatican. At the extreme end of the tribune a handsome bell-tower has been erected.

The cloister of the Benedictines adjoining is a most interesting example of that kind of architecture of the 12th and 18th centuries.

The BASILICA OF ST. LORENZO, on the road to Tivoli, is of the early epoch of Christian architecture, and contains some interesting fragments of antiquity, among which are some columns, probably from the Portico of Octavia.

The most beautiful and complete of the churches of the Basilica order is St. AGNES OUTSIDE THE WALLS, a mile from the Porta Pia, on the Via Nomentana. It was founded by Constantine, and still preserves its antique form and character of ornamentation. Close by it stands the Baptistery of S. Constanza, of the same period, and in which are some mosaics contemporary with the building.

The BASILICA OF THE SS. APOSTOLI contains the remains of SS. Philip and

James. Michael Angelo was buried here, but his body was afterward carried to Florence. In the portico is an interesting alto-relief of a Roman eagle with the laurel wreath.

The **BASILICA OF S. CECILIA**, in the Trastevere, contains the exquisite statue, by Maderno, representing the body of the saint as it was found in the Catacombs where it was buried: it is of the 17th century.

**S. CLEMENTE** is remarkable for the subterranean basilica which has recently been excavated beneath it, with its columns still standing, and frescoes perfect as when the church was buried. They are the earliest known examples of Christian painting, if we except those of the Catacombs, and probably date from the 8th century. The interior of the modern church contains some exquisitely carved marble railings, and the two reading-desks of the early Christian churches, and some interesting frescoes by Masaccio.

**S. PIETRO IN VINCOLI**, a basilica, so called because it was built to preserve the chain with which Peter was bound in Jerusalem. It contains Michael Angelo's Moses, and two other figures, also by him, are placed each side of this, the greatest of his works.

Of the churches we shall only mention those of special interest historically or artistically.

**S. AGOSTINO**, near the Piazza Navona, contains the famous Madonna, on which gifts to the value of millions of scudi are hung, and to which the greatest miraculous power is attributed. In this church is the **ISAIAH OF RAPHAEL**.

**S. ANGELO IN PESCHERIA**, adjoining the fish-market, and near the Ghetto, is the church where Rienzi called the first mass meetings of the Romans to inaugurate his revolution, and where he prepared himself by religious exercises for his work.

**S. MARIA IN ARA CÆLI** contains the miraculous bambino, or image of the infant Christ, for which a most curious festival is made on Christmas and the succeeding days. The exhibition of the Bambino at sunset to the crowd of its adorers in the piazza is one of the most striking of the Roman spectacles.

The Church of the **CAPPUCINI**, on the Piazza Barberini, contains Guido's "Michael," Gherardo della Notte's "Christ

mocked," and some other pictures of interest; also the famous Capuchin Cemetery, one of the most curious, and, at the same time, tasteless objects of curiosity to be seen. The vaults are decorated with ornaments of human bones, and skeletons lie on couches of bones covered by canopies of like material.

**S. LORENZO IN LUCINA**, in the Piazza of that name, contains the tomb of Poussin. **S. Luigi de Francesi** contains some fine pictures of Domenichino.

**S. MARIA IN LORETO**, a copy of the house of the Virgin brought by angels to Loreto, has one of the most tasteful and unaffected modern statues in Rome, the **S. Susanna**, by Flaminio, and a picture of great interest by Perugino.

**S. MARIA SOPRA MINERVA**, built on the ruins of a temple of Minerva, contains Michael Angelo's "Christ," some pictures by Fra Angelico and Filippino Lippi, with a crucifix by Giotto, and the tomb of Fra Angelico.

In **S. MARIA DELLA PACE**, near the Piazza Navona, are the four Sibyls of Raphael. **S. Maria in Via Lata** is supposed to be built on the spot where St. Paul was lodged with the centurion.

**S. MARTINO DE MONTI** is adorned by some excellent landscape frescoes by Gaspar Poussin, and some figures by Nicola.

**S. ONOFRIO**, on the Janiculum, is hallowed by being the resting-place of Tasso, who passed the last years of his life in the convent adjoining. There are pictures by Da Vinci, Pinturicchio, Perugino, Annibal Caracci, and Domenichino. The view of Rome from here is fine.

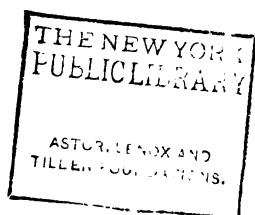
**S. PRASSEDE** contains some mosaics of the 9th century, illustrated in Kugler.

**S. PUDENTIANA**, near the S. M. Maggiore, is supposed to be the first of Christian churches, and to occupy the house of the senator Pudeus, which was the first residence of Peter in Rome.

**S. STEFANO ROTONDO** is an interesting building, and probably a pagan structure, converted into a church in the earliest days of Christianity.

A fuller account of the churches, for those who wish to visit them all and thoroughly, will be found in the little guide-book already mentioned. We have indicated the best worth seeing by those whose time is limited.





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## GALLERIES.

## VATICAN.

The Vatican is the Capitol of modern Rome, and its gallery of sculpture the most complete and valuable in existence. It is three stories high, and comprises an infinite number of saloons, galleries, corridors, chapels, a library of 100,000 volumes, a museum which is immense, 20 courts, 8 grand stairways, and 200 small ones. The historian Bonanni pretends that there are 13,000 chambers in the different buildings; 5000, perhaps, would come nearer the truth. It is far superior to any in the world in history, being the most ancient, and decidedly the most celebrated of all the papal palaces, composed of a mass of buildings erected by many different popes, covering a space 1200 feet in length and 1000 in breadth. It is the winter residence of the Pope.

The entrance to the Vatican is by the colonnade to the right of St. Peter's, up the royal staircase, past the equestrian statue of Constantine the Great, to the Sistine Chapel. It is absolutely necessary, however, the first time one visits the Vatican, to take a valet de place, and note well the different turnings and doors where it is necessary to ring or knock to gain admittance, else one is certain to get bewildered. The *Scala Regia*, or grand staircase, leads to the *Sala Regia*, used as a hall of audience for the ambassadors. This hall is finely decorated with stucco ornaments, and covered with frescoes illustrating events in the history of the popes. The *Cappella Sistina*, or Sistine Chapel, which opens from this hall, is generally closed, but by knocking at the door it will be opened by the custodian, who will expect three or four pauls' fee for a party. This chapel was named after Pope Sixtus IV., who built it in 1472, is 134 feet in length, and 44 in width. The frescoes are very fine, being executed by many eminent artists, who were employed by the Pope to decorate the chapel. The roof, commenced in 1508, after Michael Angelo's return to Rome, was completed in 1512. The subjects are principally taken from the Old Testament, and are carried out with grandeur and sublime majesty. The *Tenebræ* and *Miserere* of Allegri are sung in this chapel during Holy Week by the papal

choir. Opposite the entrance are the great frescoes of the Last Judgment, 60 feet in height and 80 feet broad. At the request of Clement VII., this great work was designed and executed by Michael Angelo when in his sixtieth year.

The *Cappella Paolina* is remarkable for containing two celebrated frescoes by Michael Angelo.

Passing to the right, under the colonnade to the court of San Damaso, and ascending the stairway, we arrive at the *Loggia of Raphael*, which are divided into 13 arcades: these are painted after designs by Raphael.

From the Loges you enter the *Stanze*, or *Chambers of Raphael*, which are four in number: here an extra fee is expected. The first room entered is called the *Sala of Constantine*. The whole was designed by Raphael, but his untimely death put a stop to the work. Raphael had commenced to paint it in oil: it was finished, however, by his pupil, Giulio Romano, in fresco. It is thought that Raphael finished the two splendid figures of Justice and Mensuetudo on each side of the great picture *The defeat of Maxentius by Constantine*, one of the largest historical pictures ever painted. The other subjects are *The Cross appearing to Constantine*, by Giulio Romano—(notice the grotesque figure of a fool celebrated at the court of Clement VII.)—the *Baptism of Constantine by St. Sylvester*, and the *Donation of Rome to the Popes*; the first painted by Frank Penni, and the last by Raphael da Colle. The ceiling of this room was painted by Lauretti.

The next room is the *Sala of Heliodorus*. The first picture represents Heliodorus, the Syrian general, chased from the Temple (which he went to rob) by two angels and the celestial horseman of the Maccabees. Raphael designed this picture in allusion to the military success of Julius II., who had said, "It is necessary to throw the keys of St. Peter into the Tiber, and take the sword of St. Paul to deliver the country of the barbarians." This composition is considered the most animated of any of Raphael's productions. Next, the *Miracle of Bolsena*, the legend of an incredulous priest convinced by the sight of the bleeding wafer. In the foreground is a woman on her knees: this is the first appearance of the Fornarina in any of Raphael's

works. *St. Leo I. preventing Attila's entrance into Rome*, and the *Deliverance of St. Peter*, in allusion to the deliverance of Leo X., who was made prisoner at the battle of Ravenna.

The next room entered is the *Camera della Segnatura*, or *School of Athens*. The subjects illustrated are Theology, Philosophy, Poetry, and Jurisprudence. The allegorical figures on the ceiling represent these different subjects. The first subject is the *Dispute on the Holy Sacraments*. Heaven and earth are here united. God, angels, the saints, and doctors of the Church assemble to consecrate the institution of the Eucharist: nearly all of the figures are portraits. In the background may be seen Raphael and his master Perugino; on the right may be seen Dante crowned with laurels. Notice on the same side Savonarola in a black cowl. Raphael had to obtain permission from Julius II. to place Savonarola in the composition, he having been burned as a heretic by Alexander VI. Next is *Poetry*, a representation of Mount Parnassus, Apollo on a seat surrounded by the Muses. Here may be seen, on the right, Homer, Virgil, and Dante, Sappho addressing Petrarch, Ovid, and others, while Pindar and Horace are in earnest conversation. *Philosophy*, or the *School of Athens*, one of Raphael's finest works. Here is a representation of a temple of beautiful architecture, in which are fifty-two philosophers of ancient times. In the centre, on a flight of steps, stand Plato and Aristotle in argument. On the right notice Archimedes tracing lines on the floor. On the left is Pythagoras writing on his knee; behind him is a fine figure in a white cloak: this is Francesco Maria della Rovere, duke of Urbino, a great friend of Raphael's. Notice on the steps the half-naked figure of Diogenes. The figures with the globes are Ptolemy and Zoroaster, who are holding conversation with Raphael and Perugino. *Jurisprudence* is represented over and on either side of the window by the allegorical figures of Prudence, Temperance, and Fortitude.

The next and last room is the *Stanza of the Incendio del Borgo*, designed by Raphael, and finished by his pupils. The ceiling was painted by Perugino. The Pope wished it repainted by Raphael, but,

out of affection for his master, he refused to efface his work. The principal painting in this room is the destruction of that portion of Rome called the Burgus, and as the fire approached the Vatican it was arrested by the Pope by his making the sign of the cross. The other paintings are the *Justification of Leo III. before Charlemagne*, the *Coronation of Charlemagne by Leo III.*, and the *Victory of Leo IV. over the Saracens*.

The *Stanze*, the same as the Museum, is open to the public on Mondays from 12 to 3, except on holidays; at other times a small fee, say one franc for a party, will gain admittance.

On the same floor with the *Stanze* is the *Pinacotheca*, or *Picture-gallery*, which contains but very few pictures, yet they are more precious than any in the world.

*Room 2d*: Raphael—three beautiful little gems, the Annunciation, the Adoration of the Three Kings, and the Presentation in the Temple. Murillo—Return of the Prodigal Son; Marriage of St. Catharine of Alexandria with the infant Christ. Raphael—the three Theological Virtues, Faith, Hope, Charity.

The third room contains the three great gems of the gallery, viz., Raphael's *Transfiguration*, his *Madonna da Foligno*, and *Domenichino's Communion of St. Jerome*.

The *Transfiguration* was the last and greatest painting of the immortal master, painted for the Cathedral of Narbonne by order of Cardinal Giulio de' Medici, afterward Clement VII. For many years the picture was preserved in the church of St. Pietro in Montorio, from which the French had it removed to Paris. In 1815, on its return, it was placed in the Vatican. The idea throughout the piece seems to express the miseries of human life, and lead those who are afflicted to look to Heaven for comfort and relief. The upper portion of the composition represents Mount Tabor; on the ground the three apostles are lying, affected by the supernatural light which proceeds from the divinity of Christ, who, accompanied by Moses and Elijah, is floating in the air. On one side are nine apostles; a multitude of people on the other, bringing to them a demoniac boy whose limbs are dreadfully convulsed, which produces on every countenance an expression of ter-

ror. Two of the apostles point toward heaven. The figures on the Mount of the two prophets and the three disciples are magnificently executed, while the figure of the Savior is of surpassing loveliness. Before Raphael had finished the painting, he was himself called away to the land of the blessed, to behold in reality the spiritual beings which inspiration had led him to portray in such a lovely manner. He was but 37; and while his body laid in state, his last work was suspended over the couch, and was carried before him at his funeral while yet the last traces of his master-hand were wet upon the canvas.

"And when all beheld  
Him where he lay, how changed from yesterday—  
Him in that hour cut off, and at his head  
His last great work; when, entering in, they  
look'd  
Now on the dead, then on that masterpiece;  
Now on his face, lifeless and colorless,  
Then on those forms divine that lived and  
breathed,  
And would live on for ages—all were moved,  
And sighs burst forth, and loudest lamentations."

The *Madonna da Foligno* is also very celebrated. It was painted for Sigismond Conti in 1512. It made the journey to Paris, and while there was transferred from the wood to canvas.

The *Communion of St. Jerome*, by Domenichino, the acknowledged masterpiece of that artist, and universally considered, after the Transfiguration of Raphael, the first painting in the world. It was originally painted for the church of Ara Cœli at Rome, but the monks quarreled with Domenichino, and paid him but sixty dollars, placing the picture out of sight. They afterward commissioned Poussin to paint them a picture, and gave him the "Communion" for old canvas; but he not only insisted that it should be placed above the high altar, but declared to the world that it, the Transfiguration of Raphael, and the Descent from the Cross of Daniel de Volterra, were the three chefs-d'œuvres in painting. (The Descent from the Cross is in the Santa Trinità de Monti.)

*Room 4th*: Titian—the Madonna and Child surrounded by angels; underneath are various saints. Raphael—Coronation of the Virgin; one of his earliest works. Sassoferrato—the Virgin and Child. *Room 5th*: Paolo Veronese—St. Helena, the

mother of Constantine, with the Vision of the Holy Cross. Guido—the Madonna and Child in Glory, with St. Jerome and St. Thomas. Correggio—Christ sitting on a rainbow surrounded by angels.

The Museum and Library are on the first floor of the principal building; the last surrounds the Court of Belvidere. The entrance is near the extremity of the Galleria Lapidaria. It may be visited every day, except Monday, on paying a small fee. It comprises upward of 80,000 printed books and about 85,000 MSS. It is very deficient in works of modern literature, but its ecclesiastical MSS. far exceeds any other in Europe. Among the MSS. is the celebrated Codex Vaticanus, or Bible of the end of the 4th, or beginning of the 5th century, in Greek. The Cicero de Republica, considered the oldest Latin MS. in existence. The Menologia Græca, or Greek Calendar of the 10th century. The Homilies of St. Gregory Nazianzen of the year 1068, and the four Gospels of the year 1128. Large Hebrew Bible from the library of the Duke of Urbino, for which an offer of its weight in gold was made by the Jews of Venice. A Greek version of the Acts of the Apostles, written in gold, and presented by Charlotte, queen of Cyprus, to Innocent VIII. The Commentaries on the New Testament. The Breviary of Matthias Corvinus. The parchment scroll of a Greek MS. of the 8th century, 32 feet long, with miniatures of the history of Joshua. Dedication copy of the Assertio septem Sacramentorum adversus Martinum Lutherum, by Henry VIII. Letters from Henry VIII. to Anna Boleyn, 17 in number, of which 8 are in English and 9 in French.

In the library are some magnificent vases of malachite, presented by the Emperor of Russia, and a fine one of Oriental alabaster, made in Rome from a block presented by the Pasha of Egypt. A beautiful basin in Aberdeen granite, presented by the Duke of Northumberland to Cardinal Antonelli, and presented by him to the library. A large vase presented by the present Emperor of the French to Pius IX. on the occasion of the baptism of the heir to the imperial throne: it is of Sèvres porcelain, covered with Christian emblems.

The *Museo Chiaramonti* was founded by Pius VII., whose family name it bears. It

was arranged by Canova, and includes 700 examples.

We first enter the *Corridors of Inscriptions*, 231 yards in length, occupied by ancient sepulchral monuments and inscriptions, rearranged by Pius VII. On the right are the Pagan inscriptions, and on the left those of early Christian days. The collection consists of 3000 specimens; they are frequently very touching. Each inscription is accompanied by a symbolical representation.

*Museo Chiaramonti*, arranged by Canova, contains a very large number of specimens of ancient sculpture: a sarcophagus of C. J. Evhodus, and of his wife Metilia Acte, priestess of Cybele, found at Ostia; sitting statue of Tiberius; bust of the young Augustus, found at Ostia by Mr. Fagan, the British consul, in the beginning of the present century, representing the emperor at the age of 14 (most beautifully executed, and so attractive that the celebrated modern sculptors dwell with the greatest admiration upon its remarkable beauty); sitting statue of Tiberius, found at Piperno—remarkable of its kind; Sabina, wife of Hadrian, as Venus, familiar from the description of Visconti; a graceful statue of Mercury, found near the Monte di Pietà; a bas-relief representing Bacchus riding on a Tiger; the Virgin Tutia, whose chastity was proved by her carrying water from the Tiber to the Temple of Vesta in a sieve.

The *Braccio Nuovo*.—This part of the Museum was commenced by Pius VII. in 1817. The hall is 261 feet long, and is well lighted from the roof.

*Statues and Busts*.—Silenus nursing the infant Bacchus; bust of Claudius; statue of Titus; statue of a Faun playing on a Flute; bust of Trajan; statue of Diana beholding with terror the dead Endymion; statue of Demosthenes, found near the villa Aldobrandini; Athlete, found in the Vicolo delle Polina, in the Trastevere, in 1849, near where the Bronze Horse in the Capitoline Museum was discovered; bust of the young Marcus Aurelius; the Emperor Gordian the Elder; statue of the Fighting Amazon; statue of Diana, found at the Villa Adriana, bust of Lucius Antoninus, brother of Marc Antony; the Venus Anadyomene; a beautiful and finely preserved statue, found at Ostia, of Fortune,

wearing a veil over the back of the head as an indication of her mysterious origin; the Minerva Medica, of Parian marble, one of the finest statues in Rome, beautifully draped. One of the grandest figures in the Vatican is the colossal group of the Nile; antique copy of the Faun of Praxiteles, which furnished the suggestion for Hawthorne's exquisite story; splendid statue of Mercury, recognized by Canova in the garden of the Quirinal, where it formerly stood, and by him removed to the Vatican.

*Museo Pio Clementino* derives its name from Pius VI. and Clement XIV., the most magnificent museum of ancient sculpture in the world. The Torso Belvidere, sculptured by Apollonius, has commanded the admiration of the most renowned sculptors of modern times. The sarcophagus of L. Scipio Barbatus, a celebrated relic of republican Rome: the Latin inscription is decidedly the most ancient which has been handed down to us. 2000 years after the death of Scipio Barbatus the sarcophagus was opened and the skeleton found perfect, with a ring on one of the fingers: the ring was taken to England, where it was preserved in the collection of the Earl of Beverly. The bones were removed to Padua in 1781.

*Rotunda or Circular Hall*.—In the centre is a grand basin in porphyry, 40 feet in circumference, found in the Baths of Diocletian; statue of Nerva; statue of a female draped and restored as Ceres; Claudius crowned with oak-leaves. A most beautiful view may be had of Rome from this part of the Vatican, which generally goes by the name of *Belvidere*.

Next we enter the *Chamber of Meleager*, so called from the celebrated statue of Meleager with the boar's head and dog.

Next we enter the *Court of Belvidere*. This court, built in an octagon form by Brammante, is surrounded by a portico supported by 16 granite columns. In the four cabinets are the four chefs-d'œuvre of the Vatican. The first cabinet contains the *Perseus*, and the Creugas and Damoxenus by Canova; the second, the *Belvidere Antinous*; the third the *Laocoon*, which Pliny says "is a work exceeding all that the arts of painting and sculpture have ever produced."

"Or, turning to the Vatican, go see  
Laocoon's torture dignifying pain—

A father's love and mortal's agony  
With an immortal's patience blending: vain  
The struggle; vain against the coiling strain,  
And gripe, and deepening of the dragon's  
grasp,

The old man's clench; the long envenomed  
chain

Rivets the living links—the enormous asp  
Enforces pang on pang, and stifles gasp on gasp."

At the time of its discovery, the excitement produced by the event was described in a curious letter written by *Cæsar Trivulzio* to his brother *Pomponio*, July 1st, 1506. *Michael Angelo* was then in Rome, and pronounced it the wonder of art. According to a vote of the Senate, the whole group was carved out of a single block by *Agesander*, *Polydorus*, and *Athenagoras*, sculptors of the highest class, and natives of Rhodes.

The fourth cabinet contains the *Apollo Belvidere*, found at Antium at the end of the 15th century.

"Or view the lord of the unerring bow,  
The god of life, and poetry, and light—  
The sun in human limbs array'd, and brow  
All radiant from his triumph in the fight;  
The shaft hath just been shot—the arrow  
bright,

With an immortal's vengeance; in his eye  
And nostril beautiful disdain, and might  
And majesty flash their full lightnings by,  
Developing in that one glance the Deity."

Before entering into the Hall of Animals notice the two splendid sarcophagi from the Baths of Caracalla. The *Hall of Animals* is divided into two parts by a vestibule which leads from the octagonal court to the Hall of the Muses. It is paved in antique mosaics. Both rooms contain many exquisite gems.

*Gallery of Statues*.—Half figure in *Pærian* marble, supposed to be the *Cupid of Praxiteles*, called the *Genius of the Vatican*. The *Amazon* is one of the finest statues in the collection. The celebrated statue of *Ariadne*, formerly called *Cleopatra*, from the resemblance which the bracelet bears to a serpent; a statue of *Lucius Verus*. In the centre of the hall is a large bust, discovered near the church of *Santi Apostoli* at Rome, composed of beautiful *Oriental alabaster*. *Hall of the Busts*, *Cabinet of the Masks*, and *Hall of the Muses*, will all be found to contain many interesting works.

*Hall of the Greek Cross*, with beautiful modern doorways ornamented by colossal Egyptian statues found in *Hadrian's villa*.

The principal objects of attraction in this hall are the two sarcophagi of immense size—in fact, the largest ever made of red Egyptian porphyry. One of them is the sarcophagus of *Constantia*, daughter of *Constantine*, who died A.D. 354; the other is of the *Empress Helena*.

*Hall of the Biga*, deriving its name from the ancient chariot on two wheels, in white marble, which stands in the centre of it; statue of *Alcibiades*, with his foot resting on a helmet; bearded *Bacchus*, or *Sardanapalus*; the *Diocobolus* of *Myron*, found at the *Villa Adriana*.

The *Etruscan Museum*, open every day, except Monday, from 10 till 2, by applying to the custode at the entrance of the *Museo Chiaramonti*. The *Egyptian Museum* will also be found very interesting.

The *LATERAN MUSEUM* is opened by a fee to each of the two custodes. It contains an antique and a Christian gallery, and a few pictures, with a series of terracotta busts of North American Indians by a German artist, who modeled them from life.

The *QUIRINAL PALACE* may be seen by order, to be obtained from the consul. It contains in the apartments some fine pictures.

#### PRIVATE PALACES.

There are no less than 75 of these palaces, which constitute one of the characteristic features of Rome, and of which an attempt at description would be unsatisfactory.

*Palazzo Borghese*.—The gallery of this palace, containing over 800 paintings, and some of them the richest in Rome, is open every day, Saturdays and Mondays excepted, from 9 until 3. It is situated in the *Piazza* of the same name. The paintings are arranged in 12 different rooms, in each of which are catalogues for the use of visitors.

*Raphael*—the Entombment of Christ, painted in the artist's 24th year; *Cæsar Borgia*; portrait of *Raphael* himself in his youth; *Julius II.* *Leonardo da Vinci*—the Savior. *Titian*—Sacred and Profane Love; the Three Graces; *Samson*; Holy Family with *St. John*. *Paul Veronese*—*St. Antony* preaching to the Fishes; *St. John* preaching in the Desert. *Domenichino*—Chase of *Diana*; the *Cumean Sibyl*. *Andrea del Sarto*—Holy Family; *Venus* and

Cupid, the Magdalen. Magnificent works of many other celebrated artists are here displayed.

*Palazzo Colonna*, at one time the residence of Julius II., and afterward of San Carlo when Cardinal Borromeo. A portion of the state apartments now form the residence of the French ambassador. The picture-gallery, at one time the most celebrated in Rome, still contains some fine works, and is open every day except holidays.

*Palazzo Corsini*, in the 17th century the residence of Christine, queen of Sweden, who died in it in the year 1689. A noble double staircase leads to the gallery, which is open every day except Sunday from 10 until 2. The *Corsini Library*, open every day except on festivals for three hours each day. There are 60,000 printed books and 1300 MSS.

*Palazzo Doria-Pamfili*, in the Corso. The most magnificent of all the Roman palaces; rich in works of art. Gallery open on Tuesdays and Fridays; contains about 800 pictures. Catalogues are printed for visitors. Raphael—portraits of Baldo and Bartolo. Titian—Sacrifice of Isaac; portrait of Titian's wife. Leonardo da Vinci—a lovely portrait of Joanna II. of Aragon, queen of Naples. Claude—Mercury stealing the Cattle of Apollo; the celebrated *Molivo*; Flight into Egypt. Guercino—the Prodigal Son; Endymion; St. Agnes. Annibal Caracci—the Assumption; Flight into Egypt; the Nativity; Adoration of the Magi, and the Entombment of our Savior. These paintings are among the finest of the collection, although there are many others by the first artists. The *Sciarra Gallery* is open on Saturdays, and contains a few excellent pictures.

*Palazzo Farnese*.—The architecture of this palace is by far the finest in Rome. It is the property of the King of Naples, by whose family it was inherited as the descendants of Elizabeth Farnese. This palace contains the frescoes of An. Caracci.

*Palazzo Farnesina*, formerly the property of the King of Naples. It acquired great celebrity during the reign of Leo X. as the residence of Agostino Chigi. He gave an entertainment here in 1518 to Leo X., the cardinals and ambassadors, which was the most costly banquet of the times; some idea may be formed of the expense

when it is related that three fish which were served up amounted to 250 crowns.

Of the numerous other palaces, one of the most remarkable is the *Palazzo Barberini*. It is extensive, has a magnificent staircase, one of the finest in Rome; also an interesting library, celebrated for its MSS., which amount to 7000, collected principally by Cardinal Francesco Barberini, nephew of Urban VIII. It is open to the public on Thursdays from 9 till 2; contains among its most interesting works letters and papers of Galileo, Cardinal Belarmine, Benedetto Castelli, Bembo, Della Casa, and the official reports on the state of Catholicism in England during the reign of Charles I., addressed to Urban VIII.; copy of the Bible in a Samaritan character; several MSS. of Dante; a Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are 50,000 printed books, containing autograph notes of celebrated personages. Among the pictures is the famous portrait of Beatrice Cenci.

*Palazzo Spada* is also celebrated, possessing as it does the statue of Pompey, which is its chief treasure. This figure, 11 feet high, composed of Greek marble, has been regarded for about 2000 years as the identical statue which stood in the Curia of Pompey, at whose base "great Cæsar fell."

"And thou, dread statue! yet existent in  
The austere form of naked majesty—  
Thou who beheldest, 'mid the assassin's din,  
At thy bathed base the bloody Cæsar lie:  
Folding his robe in dying dignity,  
An offering to thine altar from the queen  
Of gods and men, great Nemesis! did he die,  
And thou, too, perish Pompey? have ye been  
Victors of countless kings, or puppets of a  
scene?"

*Palazzo Rospigliosi*.—This palace was for many years the residence of the French ambassadors; it then passed into the hands of the Rospigliosi family. It was originally erected by Cardinal Scipio Borghese on the site of the *Therma* of Constantine. On the ceiling of one of the galleries belonging to this palace is the celebrated fresco of Guido, considered his masterpiece, and alluded to by Byron in his *Don Juan*, which he says

"Alone  
Is worth a tour to Rome."

The chief ambition of Guido was to express his feelings in his paintings; to "hold the mirror up to nature" in truth,



it would seem; for, when composing his "Crucifixion," now at Bologna, so anxious was he to transfer to canvas the unmistakable expression of dying agony, that in a frenzied moment he seized a knife, and plunged it into the heart of a helpless victim who was bound to the cross to represent the dying Savior. Guido was furnished with the agonizing expression that he so much wished for, completed his picture, and fled the same night, when consciousness was restored, and he discovered that he had really murdered a fellow-being. In about three days after this occurrence he was missed, and his studio was broken open; the corpse was found in a state of decomposition, still bound to the cross; there, too, was the painting, testifying most truthfully to the sickening crime. After years of exile Guido was allowed to return to Rome and resume his art, for the loss of myriads of models could be better endured than the talents of such an artist, "of whose death Canova said that heaven gained at the expense of earth." This gallery is open Wednesdays and Saturdays.

The gallery of the ACADEMY OF ST. LUKE is one of the best collections, though small, and contains a most interesting landscape by Titian; also one of Claude's chef-d'œuvres, A Sea-port.

*Manufactory of Mosaics.*—Visitors can be admitted daily by an order, which can be procured through their bankers. Every one who has been interested in the mosaics of St. Peter's would probably be pleased in witnessing the manufacturing of them before leaving the Vatican. The number of enamels of different colors employed in these works amounts to 10,000.

*The Gardens of the Vatican* are open daily, and will be found quite interesting.

*Bankers.*—Torlonia, Italian banker; and Maquay, Hooker, & Co., American bankers.

The principal and best dentist in Rome is Dr. C. L. Curtis, successor to Drs. Burridge and Parmly, 93 Piazza di Spagna. He has been appointed dentist to H.R.H. the Prince of Piedmont.

The manufactures of Rome are by no means extensive; quite a number of hands are employed in manufacturing mosaics and jewelry of various kinds. There are

many *Charitable Institutions*, all of which seem to be well patronized.

#### VILLAS.

Rome has numerous villas, both within and without its walls, built chiefly by wealthy cardinals, who have spared no expense in adorning them in the most magnificent style.

Among those most worthy of particular notice is the *Villa Albani*, built in the middle of the last century by Cardinal Alessandro Albani, from a design of his own. It is rich in works of art, possessing the third best collection next to the Botanical Museum and the Capitol. It has charming grounds, laid out with perfect taste. The most important specimens of art are to be found in the Casino and Coffee-house. Among the statues remarkable are those of Julius Cæsar, Agrippina, Augustus, and Faustina. Busts of Alexander the Great, Scipio Africanus, Hannibal, Homer, and Epicurus. Bas-reliefs of Antonius crowned with the lotus-flower, Diogenes in a large jar receiving Alexander. The bronze Apollo Sanrocthonos, supposed to be the original by Praxiteles. Visitors are admitted into the villa on Tuesdays by an order obtained through the consul or banker.

*Villa Borghese.*—Open to the public every day at 12 o'clock, and the Casino on Saturdays after 3 P.M. during the summer months, and from 12 until 4 o'clock in winter. This is one of the favorite resorts of the Roman citizens in summer; the gardens are laid out with great taste. The Casino, formerly used as a summer residence, has now been converted into a museum of statuary. The statue of the Princess Paulina Borghese, sister of the first Napoleon, by Canova, who has represented her as the Venus Victrix, is one of the finest specimens in the collection. On each floor catalogues may be obtained by applying to the custode. In the upper portion of the grounds was situated the Villa Olgiata, or Casino Raphael, decorated in frescoes, medallions, and arabesques, with all the delicate fancy and beauty of design at all times displayed by this artist. In another portion of the park is the facsimile of a small Roman temple dedicated to Faustina.

*Villa Ludovisi*—can be seen on Thurs-

days in the winter and spring, when not inhabited by the family, by application for an order from them. The grounds are extensive, and laid out most tastefully with fine drives and beautiful shrubbery—box, evergreen oaks, and cypress are in great perfection, and near the entrance are specimens of the *Platanus Orientalis*, about the largest of the species now existing. The villa was built by the nephew of Pope Gregory XV. The Casino, on the left, was built from designs of Domenichino, and contains some fine antique statues: the principal one is that of Mars. The Aurora of Guercino and the frescoes of Domenichino are the principal attractions.

*Villa Pamfili-Doria*—one of the most extensive of the Roman villas, the grounds exceeding four miles in circuit; they are thrown open at all hours and at all seasons of the year; they are laid out in gardens, avenues, and terraces, planted with the lofty pines which grow so luxuriantly in every part of Rome, and which add greatly to the beauty of this spot. In these grounds, in 1849, Garibaldi, with the Republican troops, maintained his position against the whole force of the French army. Near the villa has been erected a church, decorated with Corinthian columns, for the use of the family: here also has lately been raised, by Prince Doria, at the extreme end of one of the avenues of evergreen oaks, a handsome monument to the French who fell in the struggle around the villa. A great deal of taste has been displayed in the selection of it.

*Villa Palatina*—was built on the ruins of the house of Augustus. In the portico are several frescoes by Raphael, representing Venus and the Nymphs. In the garden may be seen the ruins of an ancient wrestling place. They are finely laid out. The other villas are of less importance, but still quite beautiful.

The objects of interest outside the walls may be seen en route for the various excursions we should advise the traveler to take.

The VIA APPIA, which leads to Albano, Ariccia, etc., is lined with objects of interest. The TOMB OF SCIPIO, the COLUMBARIA, the ARCH OF DEUSUS, we have mentioned, and all lie within the walls. Outside are numerous tombs, of which nothing certain is known, with masses of

imperial ruins, which only interest from their being mementoes of the day of Rome's greatness and pride. The church of *Domine quo Vadis*, standing on the spot where Christ is traditionally said to have met Peter and Paul fleeing from Rome, contains the copy of his footprints in stone. The church of *St. Sebastian*, farther on, contains the veritable footprints, and marks the site of the Catacombs of that saint, which are interred here. As we approach the first considerable elevation on the Via Appia, we find at the foot of it the ruins of the *Circus* built by *Maxentius* in honor of his son ROMULUS. They are extensive, and show the character of those structures better than any other one. On the brow of the hill is the tomb of CECILIA METELLA, the best preserved of all the sepulchral monuments of any importance. The battlements on it are Middle-age additions, and, like the walls inclosing it and the ground beyond it, were added for the purpose of defense by the Cætanis. From this point nearly all the way to Albano are ruins of tombs, of which some are of immense size; but, excepting one, on which is built a farm-house, and an olive orchard is planted, all are in a most ruinous state, for the large stones have been taken away for building purposes. Some interesting inscriptions have been dug up, among which is one of the family of Pompey. They are secured in masonry, and will repay the reader of Roman history for the two or three hours' stroll necessary to see them.

ALBANO is a charming town on the side of the Alban Hills, and overlooking the lake of the same name. One may spend the night there, or find horses for the ride to Ariccia, Nemi, up to Mt. Cavo, and thence over to Frascati, passing the site of the antique *Tusculum*. From Frascati we may return by railway, or the carriages may be ordered over from Albano, and we may return by the road passing through *Grotta Ferrata*, a town celebrated for its annual fair, which is held early in April; then by the extensive and picturesque ruins of the VILLA of the QUINTILLII, and along the line of the aqueducts, under which we pass, by the *Porta Furba*, to enter the city by the *Porta S. Giovanni*.

Going out of the *Porta S. Giovanni*, and taking the right-hand road where the roads divide half a mile outside the walls, we

have a most interesting drive, visiting the painted tombs on the Via Latina, and about three miles out we come to the noble line of CLAUDIAN AQUEDUCTS, so called, although the line of arches carried three aqueducts—the MARCIAN, B.C. 145, the CLAUDIAN, and ANIO NOVUS, about A.D. 50. The arches now standing are probably of the earlier date, but much repaired, and in later times in large part incased in brick, of which some of the casings remain still. Nearly opposite the farther end of the line of arches we come to a smaller line of brick arches, which were probably for the supplying some villa of the imperial times with water. At a point a little nearer the city than this last line is a road which leads back to the city at the right, and which will take us past the interesting remains of the ancient TEMPLE and SACRED GROVE OF BACCHUS, erroneously called the grove and temple of Egeria. This temple, like all others, is turned into a church. We pass the Circus of Maxentius on the left, and enter the city by the Sebastian gate.

Another pleasant ride is over the left-hand road out of the Porta Maggiore, the ancient Via Prenestina, and still in traveling state to Palestrina, the ancient Pre-neste. (The modern road to PALESTRINA is by the right-hand fork, the Via Labicana going to the ancient LABICUM, now Colonna.) Two miles out of the gate we come to a rising land, over which the road passes, and from which may be had the most satisfactory view of the Campagna, looking toward Mts. Gennaro and Tivoli. The ruins at the left, just beyond this, are the remains of a Gordian villa known as the TORRI DI SCHIAVI. A little farther on, a road branching to the left leads to Lunghezza, a charming valley on the Anio. The excursion to TIVOLI is one of the most delightful of those to be made from Rome. The Via Tiburtina, going through the Porta S. Lorenzo, crosses the Anio by the Ponte Mammolo, a Roman bridge, of which the principal arch was blown up by the French in 1849, to prevent the bringing in of powder from Tivoli during the siege. About ten miles out we leave at our left an extensive Middle-age ruin, formerly a fortress for brigands. As we approach Tivoli we pass through a volcanic region, the air of which is filled with the exhalations of numerous sulphur springs.

Here were the hot baths of Agrippa. Before crossing the Anio again we turn off on a small by-road at the right to visit the ruins of the Villa of Hadrian, the most picturesque and interesting of all the imperial remains in the neighborhood of Rome. We pass the Anio by the Ponte Lucano, so called from a circular tomb, called that of LUCANUS, or of the PLAUTII, on which is an interesting inscription. Those who stop at Tivoli should by all means go to the Sibyl, a fair country inn, and generally reasonable in price.

The Via Nomentana, going out of the Porta Pia, crosses the Anio by the PONTE NOMENTANA, a picturesque fortified bridge of the Middle Ages, near which is one of those historical sites by which Rome is surrounded—the MONS SACER, where the plebeians took refuge during the great secession movement which resulted in the recognition of popular rights. It is the elevation beyond the Anio and on the right of the road. This revolution will be remembered as the occasion of the narrating the fable of the Belly and Members, which is *fabled to have reconciled the people with the Senate*, B.C. 493.

Another pleasant excursion may be made to VEII (the Etruscan city which was ten years besieged by Camillus) by the Via Cassia, crossing the Ponte Molle. The remains of Veii are very slight—two bridges and the ruins of some gates only; but the site is one of the most beautiful imaginable for an inland city, and the country thereabout is the most picturesque and wild in the vicinity of Rome.

A guide will be found at Isola Farnese, a small village occupying what was once the Necropolis. There is near Veii an Etruscan tomb, which has been left in the state in which it was originally found. Six miles out is the tomb of Vibius Marianus.

Seven miles out, on the Via Flaminia, are the excavations at PRIMA PORTA of a villa of Livia, where was found the statue of Augustus, lately added to the Vatican collection, and where are the finest mural paintings of the imperial epoch yet found.

A pleasant excursion in the spring is to OSTIA, where are excavations of great interest, and near which is rooms are mous forest of Castel Fusano, a *grove of stone pines, in which prices range from*

fied villa which gives name to the forest. Parties making this excursion should carry lunch with them. On the road is one of the best preserved bridges of the republican period, though repaired in the imperial times, and now unused, from a late injury yet unrepaired.

*Days and Hours for Visiting the different Palaces and Villas.*

*Albani Villa*, Pictures and Antiquities, Tuesdays. *Borghese Palace*, Picture-gallery, daily, 9 to 2; Saturdays and Sundays excepted. *Barberini Palace*, Picture-gallery, daily, 2 to 5. *Capitoline Museum*, Monday and Thursday free, fee on other days, 12 to 3. *Colonna Palace*, Picture-gallery, daily, Sundays excepted, 11 to 3. *Corsini Palace*, Picture-gallery, daily, 9 to 12. *Doria Palace*, Picture-gallery, Tuesdays and Fridays, 10 to 2. *Farnese Palace*, Frescoes, permission generally granted. *Farnesina Villa*, Sunday, 10 to 3. *Lateran*, daily, 9 to 4. *St. Luca*, Academy, daily, 9 to 5. *Ludovisi Villa*, ticket through consul. *Massimo Villa*, by sending card to Palace Massimo. *Medici Villa*, daily, except Saturday. *Palatine*, Excavations, present visiting card on Thursday. *Pamfilii Doria Villa*, Mondays and Fridays, only two-horse carriages admitted. *Quirinal Palace*, daily, ticket from consul. *Rospigliosi Palace*, Wednesdays and Saturdays, 11 to 3. *Sciarra-Colonna Palace*, Saturdays, 11 to 3. *Spada Palace*, daily, 10 to 2. *Vatican*, Collection, daily, 9 to 3, except Sundays and festivals, fees; Mondays, all the collection, with the exception of the Picture-gallery is open gratis, 12 to 3.

A day will be well spent in a visit to **SEGNI**, the ancient Segnia, a Pelasgic town, the walls of which are still in excellent preservation, including six of the original gates. The Naples railroad passes within a short distance of the city, and a vettura waits the arrival of both the early and late trains from Rome.

The studios are mostly visitable any day; the hours preferred are after 3 P.M. Any exceptions to this will be noted with the notice of the studios in the following list. The studios of American artists are as follows: Sculpture—Miss Foley, portraitist in marble and cameo. M. Handley, 29 Via Babuino: principal works, a Diana, a Faun, and a Madonna, executed for one of the religious establishments of Rome. Miss Hosmer, 5 Via Margutta; reception day, Tuesday, which is strictly adhered to: the Zenobia, Puck, and a series of bas-reliefs for a bronze door, and a design for a fountain, are at present the principal works in the studio. Ives, 39 Babuino: Pandora, Rebekah at the Well, the Young Shepherd, Cupid mending his

Net, a large Indian group, Sans Souci, and a colossal statue of the late Bishop Brownell, of Hartford, Connecticut, which is to be erected in bronze in his native city—a splendid figure.

Rogers, 53 Margutta. The visitor will find here the models of the huge gates for the great entrance of the Capitol at Washington; the colossal figures for the Virginia monument to Washington; the Sentinel, for the Soldiers' monument at Cincinnati; Nydia, the Blind Girl of Pompeii; several Indian subjects; the Angel of the Resurrection. Rinehart, 68 Via Sistina: Woman of Samaria, Latona and her Children, the models for the bronze gates of the Chamber of Representatives. Story, 14 Via S. Niccolo da Tolentino. Besides the Sybil and Cleopatra, exhibited at the London exhibition, and well known, there are in Mr. Story's studio the Sappho, Judith, Saul, a colossal portrait of President Quincy, and a répétition, with modifications, of the Cleopatra, and a bust of Mrs. Browning, from memory. Miss Stebbins, Vicolo del Basilico; reception day, Wednesday: Joseph the Dreamer, a colossal head of Satan, and a statue of Columbus, with bas-reliefs from his life. Major Hazeltine, 29 Babuino: his principal works are, America honoring her fallen Brave, New Wine, Excelsior, Improvisator, Superstition, and groups of Spring and Autumn.

The American figure painters are Freeman, 68 Via de Capo le Case; Terry, 23 Via Margutta; Miss Church, 68 Via St. Niccolo da Tolentino; Chapman, 135 Babuino. Landscape painters—Tilton, 20 Via S. Basilico; Ropes, 58 Via Margutta. A complete list of the artists of all nations and genre will be found in the little book published by Piale, and which we recommend the traveler to buy.

Antonio Rossetti, 54 Via Margutta, we think stands at the head of the Italian artists, and few of any nation can compete with him. He has been immortalized by Victor Hugo's notice of his Esmeralda, which is one of his finest productions. His Sale of Loves, Ophelia, Chastity, and In-

genuousness, are his principal works. He has just completed two beautiful figures, viz., the Genius of the Telegraph and the Genius of the Railroad, "Love Triumphant," etc., etc.

The most eminent artists of other nations are Macdonald and Adams, English sculptors. P. Williams, Poingdestre, Captain Younge, and Coleman, English painters. German—Wolf and Kolberg, sculptors; Riedel and Brandt, painters. Italian—Tadolini, Rinaldi, and Benzoni, sculptors; Mazzolini and Cortazzi, painters (mostly of copies). Bompiani has a good reputation as a portraitist, especially in colored crayons. W. S. Haseltine, No. 32 Vicolo de Greci, has also a good reputation.

Photography has been brought to a high state of perfection in Rome, and in no city is the art made to render more valuable service. The classical scholar, the artist, and the gentleman of taste in fine arts, who may be unable to visit Rome, are by this means furnished with opportunities to see her monuments and ruins reproduced in all their grandeur. Purchasers, however, should be careful where and of whom they buy; what is lovely to-day may fade to-morrow. A splendid collection may be seen at the American Photographic Establishment, 31 Via Babuino, and much cheaper than any where else in Rome. Photographs eight by eleven inches may be purchased in quantities at fifteen cents each.

For medicines, drugs, etc., Sinimberghi, Nos. 64, 65, 66 Via Condotti, is one of the best. He is chemist to the American and British Legations, and has lately been appointed operative chemist to the Prince of Wales and the Prince of Piedmont. He was educated at the Apothecaries' Hall, London, and is a member of the Pharmaceutical Society of Great Britain. His assistants being English, confidence is as-

sured in the dispensing of American and English prescriptions.

The time during which residence in Rome is healthful and pleasant is much misunderstood, and absurd notions prevail as to malaria, etc. Cases of fever are rare in Rome at midsummer even; and, with proper attention to the habits adopted by the natives, the summer may be passed safely and even pleasantly in the city. August and September are the only months in which the traveler will be inconvenienced by the season, and then the towns on the Alban Hills afford a charming refuge. May and early June are the most delightful seasons in Rome, and October for the vicinity. In August and September the Campagna is unhealthy from the excessive heat of the day and the chill of the night; but even at this season there is no more fever in Rome than in New York. Rome is not a desirable climate for pulmonary diseases; and the superstitious dread of the disease entertained by the Romans makes it a most unpleasant place for consumptives unless surrounded by friends.

The traveler is particularly cautioned, on leaving Rome for Naples, to be careful he does not fall asleep in the cars, also for some hours before his arrival at Rome, as the malaria is most insidious when its victim is asleep. This caution particularly applies to persons who are fatigued at the end of a seven hours' ride from Naples, and are most likely to fall asleep during the only dangerous part of the journey—the Roman Campagna. On all subjects connected with fever or other diseases, Com-mandeur Pantaleone, M.D., formerly of Nice, and one of the first scholars of Europe, may be consulted. His address is Palazzo Valdembrini, 102 Ripetta. Another first-class Italian physician is Dr. G. Fedeli, Physician in Extraordinary to the Private Hospital of St. Giovanni di Dio, 44 Via Borgognona. Both these gentlemen speak English. Dr. James B. Gould is also well spoken of. Geo. Baker, 496 Corso, is an English druggist, whose drugs, medicines, and prescriptions may be depended upon.

Lodgings are to be had at reasonable rates early in the season; after the end of October most of the eligible rooms are taken, and by the 1st of January it is difficult to get rooms. The prices range from

\$30 to \$120 per month, furnished, and with ordinary attendance; for \$40 to \$75 a good suite of rooms may be obtained, sufficient for a family of five persons, and with a sunny exposure (and no others should be taken at any price).

Carriages will cost from \$90 to \$110 per month for the winter season, including an open and a closed carriage, and a change of horses each day. A *vettura* for the country, \$5 per day, and the city vehicles 15 *baiocchi*—(a *baj'o* being about the value of a cent)—a course, or 30 per hour, single horse; 20 *baj'os* per hour two horses; second hour 5 *baj'os* less.

Should any of our citizens wish to be presented to the Pope, they must make application, through the American minister, to the grand chamberlain (*Monsignore Maestro di Camera*). After a few days they will receive notice at what hour they will be received. Gentlemen are received on week days (either in uniform or in evening dress) in the private apartments of the Pope, and ladies on Sundays, in one of the halls of the Vatican, ladies only of royal blood being admitted into the Pope's apartments: they must appear in black dresses and veils, punctual to the hour. Gentlemen are ushered into the Pope's apartments separately. It is customary for Protestants to kiss the Pope's hand on being presented; Roman Catholics kiss his knee or foot. The presentation of ladies is generally in the same style as at other courts: they stand in a line while the Pope, accompanied by a chamberlain, walks past them, giving his benediction to those who desire it, blessing rosaries, etc. An American club has lately been started in Rome with success: travelers must find it to their interests to become members.

*From Rome to Naples.* Time 7 hours; fare, first class, 80 f. 95 c., passing through Albano, Velletri, San Germano, Capua, and Caserta. Albano should be visited from Rome (excursion); do Caserta from Naples.

The route formerly taken before the opening of the railway was by the Pontine Marshes, Terracina, Gaeta, and Capua, which is identical with the original Via Appia constructed by Appius Claudius three centuries before the Christian era. Diligences still run through in three days, viz., first night Cisterna, second Mola di Gaeta,

the third in time for the train at Sparaniri. A four-horse carriage, accommodating six or seven persons, through to Naples, will cost from 250 to 450 francs, according to season and bargain made; but, as the country is rather unsafe, and the Marshes unhealthy, we advise the railroad.

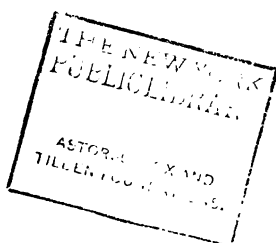
## NAPLES.

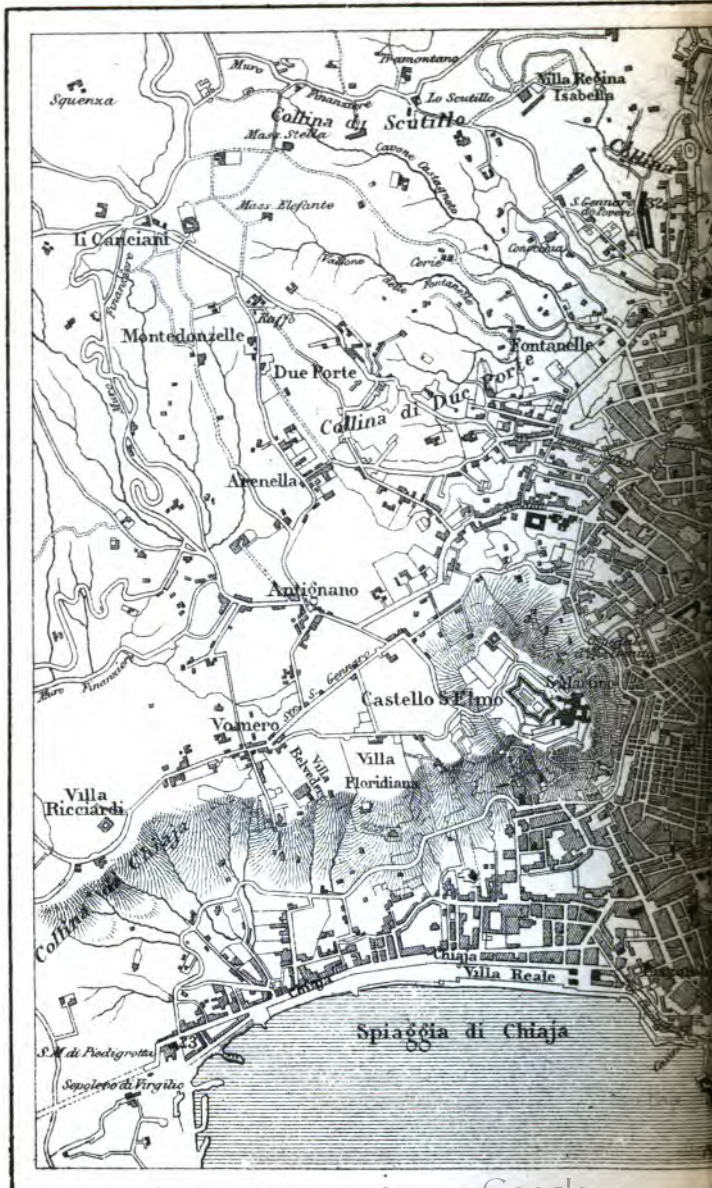
Naples has a population of 500,000. Hotels: *Crocelle, Victoria, Russic, Grande Bretagne, D'Angleterre, and United States.*

"This region, surely, is not of the earth.  
Was it not dropped from heaven? Not a grove,  
Citron, or pine, or cedar: not a grot,  
Sea-worn and mantled with the gadding vine,  
But breathes enchantment. Not a cliff but sings

On the clear wave some image of delight,  
Some cabin-roof glowing with crimson flowers,  
Some ruined temple or fallen monument,  
To muse on as the bark is gliding by.

Yet here methinks  
Truth wants no ornament, in her own shape  
Filling the mind by turns with awe and love,  
By turns inclining to wild ecstasy  
And soberest meditation.









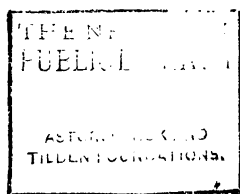
Spiaggia della Marinella

### Churches

- 1 *Cattedrale S. Giovanni*
- 2 *S. Agnello maggiore*
- 3 *S. Angelo a Nilo*
- 4 *Annunziata*
- 5 *S. Antonio Abate*
- 6 *S. Apostoli*
- 7 *S. Briggida*
- 8 *S. Chiara*
- 9 *S. Domenico*
- 10 *S. Filippo Neri (Gerolamini)*
- 11 *S. Francesco di Paola*
- 12 *basilica nuova (Domenica maggiore)*
- 13 *S. Giacomo degli Spagnuoli*
- 14 *S. Giovanni a Carbonara*
- 15 *Evangelica maggiore*
- 16 *de Poppeccada*
- 17 *Incoronata*
- 18 *S. Lorenzo*
- 19 *S. Maria del Carmine delle Grazie*
- 20 *S. Maria del Carmine la nuova*
- 21 *S. Maria del Carmine la nuova*
- 22 *S. Maria del Carmine la nuova*
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- 43 *S. Maria del Carmine la nuova*

### Theatres

- 23 *S. Maria del Carmine la nuova*
- 24 *S. Maria del Carmine la nuova*
- 25 *S. Maria del Carmine la nuova*
- 26 *S. Maria del Carmine la nuova*
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- 41 *S. Maria del Carmine la nuova*
- 42 *S. Maria del Carmine la nuova*
- 43 *S. Maria del Carmine la nuova*



Here the vines  
Wed each her elm, and o'er the golden grain  
Hang their luxuriant clusters, checkering  
The sunshine; where when cooler shadows fall,  
And the mild moon her fairy net-work weaves,  
The lute or mandoline, accompanied  
By many a voice yet sweeter than their own,  
Kindles now slowly; and the dance displays  
The gentle arts and witcheries of love,  
Its hopes, and fears, and feignings, till the  
youth  
Drops on his knee as vanquished, and the  
maid,  
Her tambourine uplifting with a grace,  
Nature's and Nature's only, bids him rise."

Naples is very ancient. It was founded by the people of Cumæ, a colony from Greece, who gradually spread themselves round the Bay of Naples, and was called from this circumstance *Neopolis*, or "The New City." It was also called *Parthenope*, from its being the burying-place of one of the sirens of that name. It was, therefore, to all intents and purposes, a Greek city; its inhabitants spoke the Greek language, and were long distinguished by their attachment to the manners and customs of their ancestors. It was on this account, according to Tacitus, that it was selected by Nero to make his debut on the stage, such a proceeding being less offensive there, and less repugnant to the prevailing sentiments than in Rome. Naples, in truth, was then, as now, a chosen seat of pleasure. Its hot baths were reckoned equal to those of Baïæ; and the number and excellence of its theatres and other places of amusement, its matchless scenery, the mildness of its climate, and the luxury and effeminacy of its inhabitants, made it a favorite retreat of the wealthy Romans, and justified Ovid in calling it *In otia natam Parthenopem*. After the fall of the Roman Empire it underwent many vicissitudes. It, however, early became the capital of the kingdom of Naples, and remained so until the late regeneration of Italy. And, notwithstanding the calamities it has suffered from war, earthquakes, etc., it has long been the most populous city of Italy, and one of the most interesting that is any where to be met with. The country around Naples is rich in beauties of scenery; nothing can well be conceived to be more beautiful. Quite a celebrated author remarks that he congratulated himself upon being delayed on the route, so that he did not arrive at Naples until late at night, for it enabled him to

anticipate with brighter hopes the beauty of the scene that opened on his eyes with the light of morning. The situation of Naples is as fine as can be imagined, being partly seated on a spacious bay, upon the shores of which are magnificent villas and gardens.

It is principally in respect to situation that this city surpasses most others. The streets are straight, and paved with square blocks of lava laid in mortar, and said to resemble the old Roman roads. Owing to the mildness of the climate, a great deal of business is carried on in the open streets, and, while walking along, you are accosted by numerous different traders. There is but little real magnificence in architecture; and, though many of the buildings are erected on a very grand scale, they are generally overloaded with ornament. The houses resemble those of Paris, except that they are on a larger scale. The whole of the ground floor of these tenement buildings is occupied by store-keepers, while the upper portion is the dwelling of numerous families.

The coral trade of Naples is extensive, that being the city's specialty. Its cameo sculptors are also celebrated; among those bearing the highest reputation we mention Mr. Joseph Laudicina, No. 268 Chiaja.

The nobility are fond of great show and splendor. The females are proud, even when very poor. They never go out unless to ride, and bestow great pains and time upon their personal charms, to fascinate the other sex. A correct idea of their moral habits and manners may be obtained from the tales of Boccaccio and La Fontaine. The principal promenade of the ladies is on their own roof, which is generally adorned with shrubs and flowers.

Naples is not unprovided with fortifica-

tions, having on its N.W. side the Castle of St. Elmo, Castello Nuovo, adjoining the royal palace, and the Castello dell' Ovo, on a rock which projects into the sea. Between the Palazzo Reale and the sea are situated the arsenal and the cannon foundry. St. Elmo has extensive subterranean bomb-proof works. Naples has three ports: *Porto Piccolo*, the last remnant of the ancient port of Palacopolis, is now, however, only adapted for boats; the *Porto Grande*, formed by Charles II. of Anjou in 1302; *l'orto Militaire*, a new harbor for ships of the royal navy, commenced in 1826 by Francis I., and still in progress. A few modernized gates, together with the castles above mentioned, are all that remain of the mediæval fortifications.

Naples has 300 churches. Some of them are remarkable for their architecture and works of art. They contain a collection of tombs which surpass those to be found in any other city of Italy. The Cathedral, *Cattedrale Duomo*, commenced by Charles I. of Anjou in 1272, from the designs of Massacio. Over the great entrance to this building are the tombs of Charles I. of Anjou, of Charles Martel, king of Hungary, eldest son of Charles II., and of his wife Clementia, daughter of Rodolph of Hapsburg. Over the side doors are two large pictures by Vasari. The one on the left door represents the patron saints of Naples, whose heads are portraits of Paul III., of Alessandro Rannucio, Pier Luigi, and Ottavia Farnese; also of Tiberio Crispo and Ascanio Sforza. The baptismal font, an antique vase of green basalt, is sculptured in high relief. In the second chapel is a picture of the incredulity of St. Thomas, by Marco da Siena; a beautiful bas-relief of the Entombment, by Giovanni da Nola. In the Chapel De' Seripanai is the painting of the Assumption by Perugino. Here also is the sepulchral monument of Andrew, king of Hungary, husband of Joanna I. Near it is the tomb of Innocent IV., from the design of Pietro de' Stefani. Close to this is the sacristy, containing numerous portraits of archbishops of Naples. Left of the high altar is the Gothic chapel of the Capece Galeota family. Over the altar is a painting representing our Savior between SS. Januarius and Athanasius. Beneath the high altar is the beautifully-decorated subterranean chapel called the

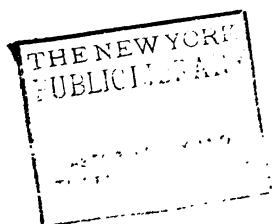
Confessional of San Gennaro. The Minutoli Chapel, designed by Massacio, has a painting illustrating the Passion, by Tommaso de' Stefani, and the tomb of Cardinal Minutoli.

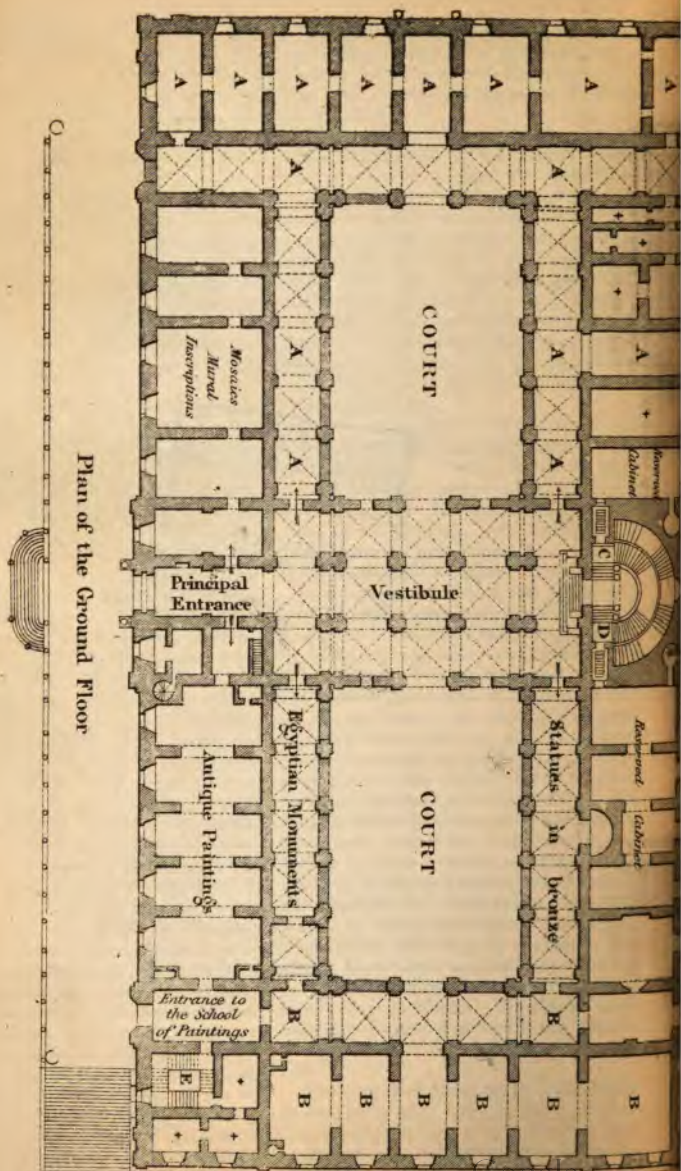
The *Basilica of Santa Restituta* was the ancient Cathedral for the Greek ritual. It is supposed to occupy the site of the Temple of Apollo. The chapel of *Sta. Maria del Principio*, on the left side of the church, contains an ancient mosaic, representing the Madonna in Byzantine costume. It is called "Del Principio," and derives its name from being the first figure of the Virgin that demanded veneration in Naples. On the roof of the nave is a picture representing the body of Santa Restituta being carried away in a boat by angels toward Ischia.

In the right aisle of the Cathedral is the chapel of San Gennaro, called the *Capella del Tesoro*. It was 25 years in process of completion, and is said to have cost 500,000 ducats. The gates, from the designs of C. Fonzaga, were executed by Monte, Biagio, and Soppa, at a cost of 32,000 ducats and 45 years of labor.

In a tabernacle behind the high altar are two phials containing the blood of St. Januarius. The *Liquefaction*, which lasts for eight days in succession, takes place twice a year. This is the greatest religious festival that occurs in Naples. There are several others: the *Festa di Piedigrotta*, which takes place on the 8th of September, instituted by Charles III. in commemoration of the victory of the Spaniards over the Austrians at Velletri in 1744; the *Festa di Monte Vergine*, to which is devoted three days, occurs on Whit-Sunday, and derives its name from the sanctuary of the Madonna di Monte Vergine, near Avellino. The *Madonna dell' Arco*, seven miles from Naples, is visited by a number of people, who can not afford to go to the Monte Vergine. Here they sing and dance the *Tarantella*. The veneration for the Madonna is universal in Naples. In almost every shop may be seen a picture of the "Madre di Dio," with lamps burning constantly before it.

The chapel of Santa Maria della Pietra di Sangri is one of the gems of Naples. The principal pieces of sculpture are *Vice convinced*, and, in a lower chapel, the exquisite figure of the *Veiled Christ*.



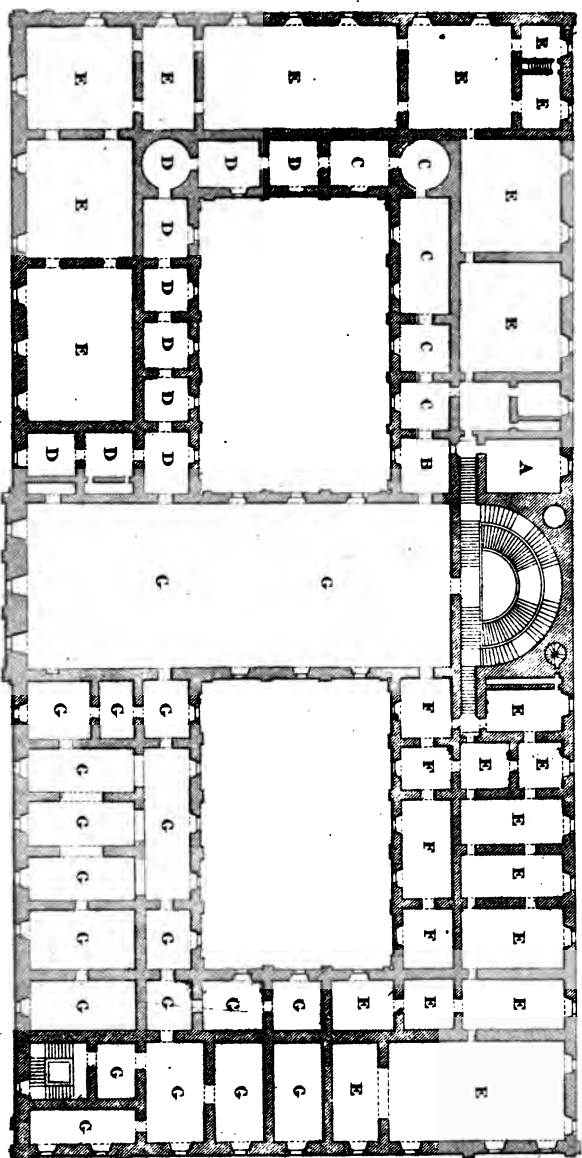


Plan of the Ground Floor

Harper's Hand Book.

# MUSEO NATIONALE ,

Plan of the 1<sup>st</sup> Floor

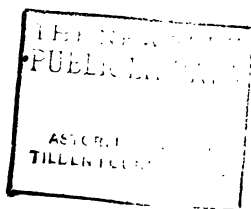


Ground Floor

1<sup>st</sup> Floor

- A *Statues, bas-reliefs in marble, &c.*
- B *Engraved collection, Borelles, Arminian Hall*
- C *Antiquities to the Department of Administration*
- D *Antiquities to the Department of Administration*
- E *Antiquities to the Department of Administration*
- F *Antiquities to the Department of Administration*

- A *Statues, bas-reliefs in marble, &c.*
- B *Statues, bas-reliefs in marble, &c.*
- C *Statues, bas-reliefs in marble, &c.*
- D *Statues, bas-reliefs in marble, &c.*
- E *Statues, bas-reliefs in marble, &c.*
- F *Statues, bas-reliefs in marble, &c.*





The *Christmas* festivals are very merry. The bagpipers of the Abruzzi, who annually visit Naples and Rome at this season, play the hymns and songs beneath the figures of the Madonna, and thereby earn a few ducats. Their appearance is somewhat striking, with their pointed hats, brown cloaks, sandals, and their bagpipes, and is a sure indication of the approach of Christmas. On Easter and Good Friday the churches give a representation of the holy sepulchre. At vespers on the Wednesday, Thursday, and Friday the *Miserere* of Zingarelli is sung.

The churches of St. Paul, St. Filippo Neri, Spirito Santo, and S. Martino, are all deserving of particular attention, as to each is connected some historical reminiscences; also many paintings, remarkable tombs, and other works of art. S. Martino is considered one of the most beautiful churches in the city. It was erected and dedicated to the *Virgini parenti* by Sannazzaro, and derives its name, *Del Parto*, from his well-known poem of *De Partu Virginis*. Sannazzaro's tomb is in the chapel behind the high altar.

Church of *SS. Apostoli* is rich in frescoes and decorations. Over the door is the large fresco of the Pool of Bethesda. Beneath the church is a cemetery containing the tomb of Marini the poet. Here, also, many of the nobility are buried. A strange scene occurred in former times on the day following that of All Saints. "The bodies of the deceased members of a *confraternità* who subscribed for the privilege of being buried in a peculiar kind of earth which prevents decomposition, were disinterred on that day, and exposed to public view in the dresses which they wore when living. On this occasion the cemetery was decorated with flowers and evergreens; the bodies were decked out in all their finery, with flowers in their hands; and a long inscription over each corpse recorded the name, age, and particulars of death. The present Archbishop of Naples put an end to this disgusting exhibition some years ago."

Naples has two cemeteries. The *Campo Santo Vecchio* consists of 365 cells. One of these cells is opened every morning in rotation, and receives all the dead bodies of the day previous, which are tumbled in pell-mell, and, when this is finished, it is

closed up again for a year. The next morning another is opened, and so on throughout the year. The *Campo Santo Nuovo* is quite prettily laid out, and the interments take place with more respect and feeling. As a general thing, the Neapolitans entertain great indifference as to the style and manner of their burial.

The *Palaces* have but little pretension to purity of architecture. Among the finest is the *Palazzo Reale*, at the extremity of the *Strada di Toledo*. It is a vast building, three stories high, with four interior courts. The interior is splendidly fitted up, and has some good paintings.

Naples has three *Libraries* which are open to the public, the *Biblioteca Borbonica*, founded in 1780. Open daily (Sundays excepted) from 8 A.M. to 2 P.M. In this collection is the first book printed in Naples. *Biblioteca Brancacciana*, the oldest library in the city, was founded in 1675 by Cardinal Francesco Mario Brancaccio. *Biblioteca dell' Università* contains a series of works by the early printers of Naples. *Biblioteca de' Girolomini*.—Among its MSS. is the celebrated Seneca of the 14th century, with a fine miniature of Zingaro.

By far the most important and interesting building to visit in Naples is the extensive and celebrated *Museo Internazionale*, formerly Borbonico. Open to the public daily from 9 to 2½, with the exception of Fridays, when the hours are from 10 to 1. The name of this building was ascribed to it by Ferdinand I. in 1816. A great deal of time can be spent most agreeably in visiting this interesting institution, with its vast number of apartments richly stored with relics of ancient art. It has become the general dépôt of all the riches hidden in the destruction of the two ancient cities of Pompeii and Herculaneum, and also other localities of Naples and of Sicily.

The principal objects of interest on entering the *Vestibule* are a colossal statue of Alexander Severus, Flora, Genius of Rome, and a Melpomene taken from the theatre of Pompey at Rome. On the right of the vestibule is the entrance to the collection of ancient frescoes found at Pompeii and Herculaneum, containing more than 1600 objects of ancient art. Some of the subjects are beautifully portrayed. The most important are as follows: *The Sacrifice of Iphigenia*, representing her be-

ing borne to the altar and pleading to her father, who turns away to hide his grief: the figure of Diana is seen in the clouds, and the hind who was to supply the place of the victim; *Hercules killing the Nemean Lion*; *A Love Bargain*; *Achilles delivering Briseis to the Heralds of Agamemnon*; the *Danzatrice*, or dancing-girls, remarkable for their graceful positions and singular costumes; *Medea contemplating the Murder of her Children while they are at Play*; *Mas-simissa and Sophonisba*, the latter holding the cup of poison which the former is inducing her to take to save her from being carried in triumph to Rome; *The Three Graces*; *The Marriage of Bacchus and Ariadne*; *Chiron teaching Achilles to play upon the Lyre*; *Priam and Cassandra before the Statue of Apollo*; *Telephus nursed by the Hind*; *Theseus killing the Minotaur*.

Collection II., Mosaics, Mural Inscriptions, and Fresco Ornaments. Among the mosaics are the following: *Acrates riding on a Tiger*, with a vase in his hand; *Cat devouring a Quail*; *A Siren or Harpy*; *Choragium*, or actors rehearsing, and being instructed by *Choragus*; Comic scene—two women, man, and a boy, playing different instruments; *A Pavement in black mosaic, representing the Signs of the Zodiac and the Rape of Europa*. The frescoes in this apartment are very good. The mural inscriptions are roughly written upon the walls.

Collection III., Gallery of Egyptian Antiquities: *Statue of Serapis sitting on his throne*, with his right hand upon the head of Cerberus; a portion of a black granite sarcophagus covered with hieroglyphics; *Vases of Oriental alabaster*; *Idis of white marble*, with neck, head, and feet of bronze.

Collection of Ancient Sculpture.—This collection occupies three large galleries, called *porticoes*, and several smaller ones, called *cabinets*.

*First Portico*, called "*dei Miscellanei*"—Miscellaneous Objects: *The Wounded Gladiator*; *A Wrestler in Greek marble*; *A Dead Warrior*; *Bust of Calixtus Caldas*.

*Second Portico*, or *Portico de' Balli*: *Ganymede and the Eagle*; *Bacchus and Ampelus*; *The Priestess Eumachia*; *Hercules and Iole*; *Statue of Minerva*; *Statue of Marcus Nonius Balbus the elder*, and one of the son; a graceful and most exquisite figure, the *Farnese Bacchus*; *Bust of Alex-*

*ander the Great*; *Statue of Julius Caesar in military costume*. A very beautiful piece of Greek statuary is that of a *Fawn carrying the boy Bacchus on his shoulders*.

*Third*, or *Portico of the Emperors*.—In the centre is the *Statue of Agrippina*, wife of Germanicus. The colossal *Bust of Julius Caesar*, in Carrara marble; *Bust of Antoninus Pius*; *Statue of Marcus Aurelius*, very finely decorated with a Gorgon's head and two griffins; a magnificent colossal *Bust of Hadrian*; *Statue of Caligula*, restored by Brunelli, it having been broken into fragments by the Romans, who determined to destroy every memorial of their oppression; it has, however, in spite of all their efforts to destroy it, lived on for ages.

*Hall of Jupiter*.—The *Torao Farnese*, a magnificent specimen of Grecian art; also the most lovely *Psyche* in existence, delicate in form and attitude, and beautiful in countenance.

*Hall of the Flora*.—Colossal *Statue of the Flora Farnese*, a masterpiece of ancient sculpture found in the baths of Caracalla at Rome; colossal statue, in Parian marble, of the *Farnese Minerva*; a magnificent *Statue of Aristides*, found at Herculaneum, in the villa of the Papyri. In this hall is the celebrated mosaic of the *Battle of Issus*.

*Hall of Apollo*, or Colored Marbles.—*Statue of Diana of Ephesus*, in Oriental alabaster, head, feet, and hands of bronze; sitting statue of the *Apollo Citharæda*, porphyry, with white marble extremities.

*Hall of the Muses*.—Here are the statues of the Muses found at Herculaneum. The great feature of this hall is the vase of Greek marble which was found buried among the ruins of the ancient Formie, and was removed to the Cathedral of Gaeta, and there used as the baptismal font. It is covered with bas-reliefs representing the birth of Bacchus, and has been alluded to by many eminent writers.

*Hall of Atlas*, with the busts and statues of many illustrious men, such as Herodotus, Homer, Cicero, Demosthenes, and a *Statue of Atlas*, kneeling and supporting a globe.

*Cabinet of the Venus Callipyge*.—This hall is devoted exclusively to the *Venuses*—poor creatures! why not have a few Adonises? The principal statue is the *Venus Callipyge*, discovered in the Golden House of Nero. A feeling of extreme delicacy

can prevail in the management of the museum, as nearly all the naked figures, which were scattered around in the different halls have been removed to this one, which was formerly closed to the visitor. We do not think, however, it would injure the morality of our friends much, especially as they have been greatly patched by restorations.

*Collection of Inscriptions, or the Museo Epigrafico, the Toro, and the Ercole Farnese.*—On entering we find two cipolin columns, with Greek inscriptions, discovered in the villa of Herodes Atticus, on the Via Appia, near Rome. The *Museo Epigrafico* contains monuments from Pompeii, Herculaneum, Cumæ, Stabia, etc., amounting to about 1600. The *Farnese Hercules* and the *Toro Farnese* are the most attractive objects here.

*The Gallery of Bronze Statues*, the finest collection in the world; among the most interesting of which are *The Sleeping Faun*; *Mercury in Repose*; *The Dancing Faun*, one of the most beautiful specimens of bronze discovered at Pompeii; a most exquisite statue of *Venus Anadyomene*; *The Drunken Faun*, and many fine busts. The greatest curiosity is a bronze water-cock, containing water which has been hermetically sealed for 18 centuries.

*The Collection of Ancient Glass*, containing 4000 specimens, is very interesting; also the collection of *Terra-cotta Ware*.

Another apartment well worthy of observation is that containing the gold and silver ornaments, vases, and gems.

*The Secret Cabinet*, which was formerly closed to all visitors, is now open to gentlemen. No lady can enter the room, nor would she want to if she knew the contents.

The gallery is divided into two sections, situated to the right and left of the upper story of the museum. In the first saloon, notice Masaniello smoking his Pipe, by *Micco Spadaro*; the Place du Mercatello, at Naples, during the plague which visited this city in 1656: the dying and dead cover the ground; the préfet of the city, mounted on horseback, surrounded by a numerous cortège, is issuing orders, while consternation, horror, and despair are visible in every countenance. Here is also another splendid historical picture by the same artist (*Micco Spadaro*), viz., *The Revolution in Naples in the year 1647*. There

are different scenes of the same subject: first we see Masaniello, in the costume of the *Lazaroni*, with a crucifix in his hand, exciting the people to revolt; next, on the pedestal where formerly stood the statue of the viceroy, are two rows of heads belonging to the noble victims of the revolt; again we see Masaniello, dressed in splendid costume, and mounted on a magnificent white charger, at the head of a numerous suite—a multitude press toward him, greeting him with noisy acclamation. The next picture by the same author is a view of the Place du Mercato one year later (1648). The municipal authorities are presenting the keys of the city to Don John of Austria, who, seated on horseback, surrounded by the Archbishop of Naples and other high dignitaries, has just made a triumphal entry into the city. The heads of the decapitated nobles on the pedestal have been replaced by those of the conspirators. Notice next Semiramide defending Babylon: this is considered a very fine production, by *Luca Giordano*.

In the second saloon the principal gems are Jesus disputing with the Doctors in the Temple, and the Parable of the Mote, both by the painter, poet, actor, and musician, *Salvator Rosa*, a native of Naples, and the only two of his works that exist in his native city. He became embroiled in the Masaniello revolt, as did most of the artists of Naples, and was obliged to flee from the city. Nos. 131 and 133, by *Luca Giordano*, are considered two of his masterpieces. The first is the Savior recommending the Pharisees to pay the tribute to Cæsar.

In the saloon of *Chefs-d'œuvre*, observe first the "Madonna del Coniglio," or "Zingarella," by *Correggio*. The Virgin is asleep, holding the infant Savior on her knees. The Marriage of St. Catharine, by the same artist. The King of Naples paid \$20,000 for this picture. The Nativity, by *Albert Durer*. Observe the "Charité" of *Schidone*—a most remarkable work. The Piété: the Dead Christ in the Arms of his Mother. This sublime subject is treated by the artist with much art and philosophy, and is with reason considered one of the chefs-d'œuvre of this collection. The Guardian Angel protecting Innocence from the Evil Spirit, and leading her to Heaven, by *Domenichino*. The Holy Family, "Madonna col divine amore," by *Raphael*. Por-

trait of Philip II. of Spain, and Mary Magdalen, by *Titian*. If the Danaë by the same artist has been removed from the *Secret Cabinet*, or if you can obtain admittance there, notice it carefully. It was painted for Octave Farnese at Rome, and is considered one of Titian's finest works.

Naples has many colleges and scientific institutions, also an immense number and variety of charitable enterprises.

Every traveler should take particular interest in the excursions which are to be made from Naples. Perhaps the excursion to *Sorrento*, the birthplace of Tasso, is one of the finest in Italy, which may well be called the "garden of the world." The best plan for this trip is to take the railroad in the morning to Castellamare, then by carriage to Sorrento in less than an hour, stopping at the *Tramontano Hotels*, which are gloriously situated and well conducted by an English proprietor. The wood-work of Sorrento being so justly celebrated, both for its beauty and cheapness, you can make your purchases of Michel Grandville, the principal manufacturer, who took the prize medal at the London Exhibition in 1862; his place is in the *Strada del Tasso*. Visit the house of Tasso on the sea-shore, the caves of Ulysses, and other curiosities; then take a row-boat for *Capri*—price four piastres per day. If you have time, make preparations to spend two days at the island, as a calm day is necessary for visiting the Grotto of Nymphs, consisting of the Green and Blue grottoes, the visitor to which has to lie in the bottom of the boat while it is being pushed through an arch some three feet high; should there be any swell, it can not be entered. The Blue Grotto is 100 feet wide by 150 long. It would be difficult to describe its surpassing beauty. The time to visit it is high noon, and the traveler should remain a full half hour to accustom his eye to its gorgeous blue. The Green Grotto is much inferior to the Blue, but is still well worth a visit. The island of Capri, during the reign of the Emperor Tiberius, was the principal place of resort of that wicked prince. He here built twelve palaces in honor of his twelve particular divinities, and enriched it with fountains, baths, and aqueducts. These were destroyed after his death by order of the Senate. Returning to Castellamare, you may take the train to

*Salerno*, stopping at *Hotel Victoria*, which is the best, and in the morning take carriage for *Pæstum*, or you may return direct to Naples.

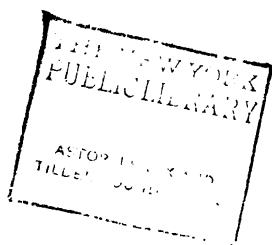
*Pæstum* is generally considered, next to Pompeii, the most interesting excursion in Southern Italy. Excursionists usually devote two days to it, though it may be "done" in one, viz., start by the first train to Cava, hire a carriage there for *Pæstum*, and back the same night to Cava in time for the last train to Naples. If you have plenty of time, remain the first night at *Salerno*; visit its splendid Cathedral; also the ruins of its citadel, the scene where Boccaccio weds the page and daughter of Tancred, and where he kills them; the birthplace of John de Procida, etc. From *Salerno* take carriage to *Pæstum*, back again the same day, and return to Naples on the third.

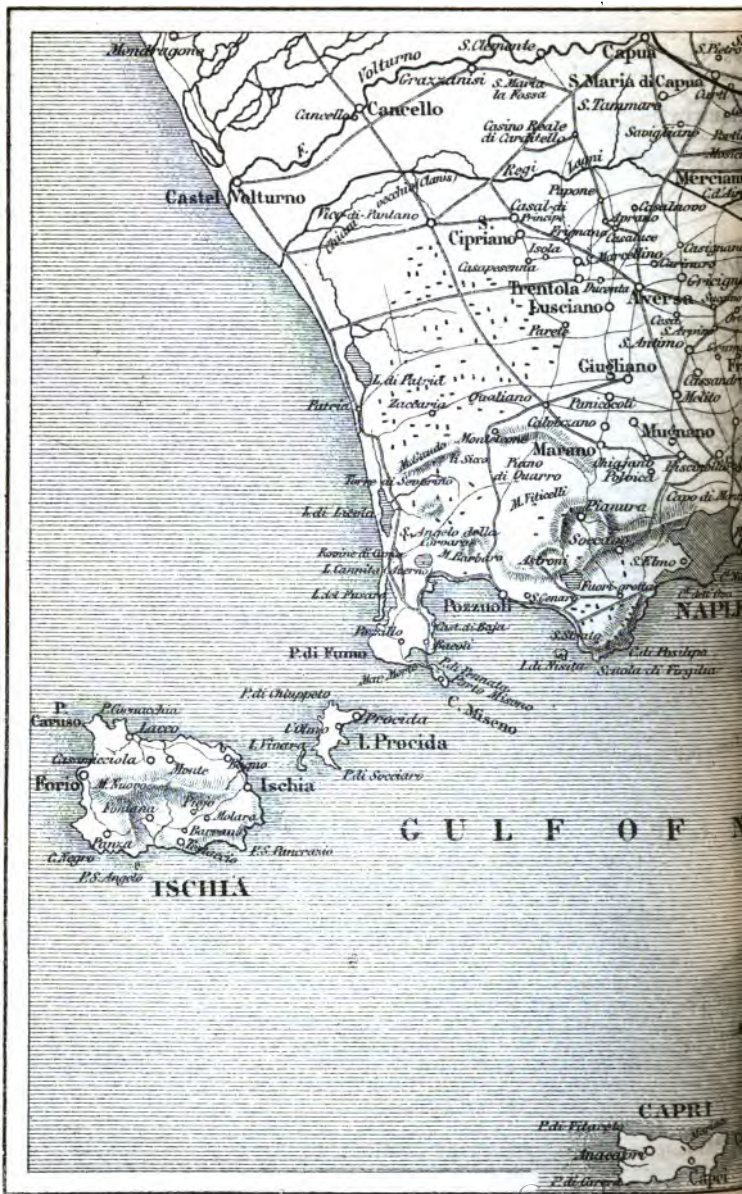
The grandeur, gloom, and majesty of the temples of *Pæstum*, standing alone as they do amid their mountain wilderness, similar to Baalbec, without a vestige near of any power that could have raised them, surpasses any thing of the kind on earth. The principal ruins are the *Basilica*, the *Temple of Neptune*, the *Amphitheatre*, the *Temple of Vesta*, and the *Forum*.

An English gentleman and his wife, by the name of Hunt, were murdered on their way to *Pæstum* in 1824 by eighteen bandits; seventeen of whom were executed for the crime. Mrs. Hunt foolishly displayed her valuable jewelry at the inn where she passed the night. The eighteenth murderer confessed the details on his death-bed.

There is no fixed price for carriages—some persons make bargains for one half what others do; so do some couriers. If your courier is honest, trust him; if not, and the chances are in favor of the latter, take a good *valet de place* from Naples.

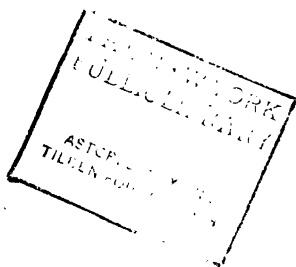
The excursions to *Herculaneum*, *Pompeii*, and *Vesuvius* can all be "done" on the same day, but it requires a very early start. Take a carriage and drive direct to *Pompeii*; spend the morning there; lunch at the inn near *Diomedes's house*; return to *Herculaneum*; from there take horses for *Vesuvius*; make the ascent during the night, as the scene is much grander if in a state of eruption. In 1860 the author was obliged to walk half a mile over the hot lava, the road all the way to the her-



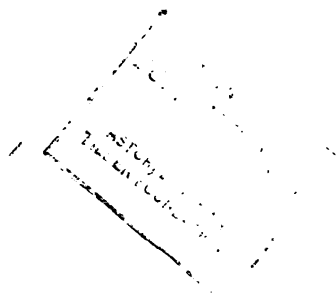








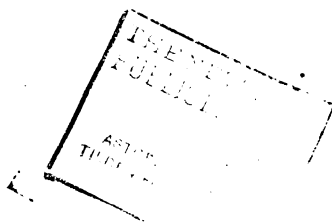






# AND ITS COASTS





mitage being filled up with running lava. Unless in fine health, two days had better be taken for these excursions, as a whole day can well be employed at Pompeii.

### VESUVIUS.

This, the most active volcano in the world, rises in the midst of the plain of Campania, and is surrounded on the north and east by the mountains of Apennine limestone; it is open to the plain of Naples on the west, and on the south its base is reached by the sea. Including Somma on its inland side, it consists of a circular mass which rises to the height of about 3800 feet above the level of the sea; the height of the eruptive cone of Vesuvius has been reduced down to 3400 feet within the past few years. A celebrated author says:

"To gain a distinct conception of the aspect of the hill, shape out for yourself, by a mental effort, the following objects: *first*, a sloping plain three miles long and three miles broad, stretching up with a pretty rapid ascent to an elevation of more than 2000 feet, very rugged in the surface, and covered every where with black burnt stones like the scoræ of an iron furnace; *second*, at the head of this plain, and towering over it, a cone of the same black burnt stones, with sides remarkably straight and uniform, shooting up in the blue sky to a farther elevation of 1500 feet; *third*, behind this cone a lofty circular precipice (the front of Monte Somma), 1400 feet high and three miles long, standing like a vast wall, and of the same burnt appearance; *fourth*, at the lower side of the plain, between the burnt ground and the sea, a belt of land two miles broad, laid out in vineyards, but intersected every one or two furlongs by terraces of the same black calcined matter, projecting like offshoots from the central mass, and now and then unveiling old currents of lava from beneath them. Very little lava is visible; but the course of the different currents is traced by the long terraces of scoræ which cover and flank them."

Vesuvius is the representative of a more ancient and much larger volcano, of which Monte Somma is a remnant. A great portion of the cone of the original Vesuvius was blown up during the first recorded explosion. The *Atrio dei Cavallo*, or "Vestibule of Horses," so called from the fact

of visitors here being obliged to leave their horses and make the ascent on foot, forms a circular ring at the base, dividing Vesuvius from Somma. It is said more minerals have been found in the vicinity of Vesuvius than in any other spot of the same dimensions on the surface of the globe: something like 82 different species are known to have been discovered. Somma is composed of strata of fragmentary and stony matter intermixed, but the stony matter of Vesuvius consists of lava forming long narrow bands on the surface of the hill. There are many plants found in this region which are unknown elsewhere, embracing the *Euphorbiaceæ*, and others. The greater portion of the mountain presents a bare and rugged appearance, but around the base it is rather a fertile and picturesque region, studded with plantations, villages, and white country houses. The population is reckoned at about 5000 persons to a square league. The ground is in a high state of cultivation, and yields three crops a year. It is in the vicinity of Vesuvius that the *Lacryma Christi* is grown. This luscious wine is scarcely known in reality, there being but a small production of it, and that reserved for the royal cellars. The *Vino Greco* is also justly celebrated, as well as the Muscadine wines.

The following account of Vesuvius gives an interesting and correct idea of its formation and appearance, the result of an ascent made in 1818 by M. Simond. "We left Portici, ascending gradually among cultivated fields and vineyards, occasionally traversed by streams of old lava, black, rough, and sterile; and in 1½ hours reached the Hermitage, a convent where a few monks keep a sort of an inn for the visitors of Vesuvius. Farther up we traversed large fields of lava, extremely rough; and at the base of the cone prepared for the ascent over a heap of crumbling ashes and cinders, extremely steep, of course, as it formed an angle of 45°. In about one hour, stoppages included, we found ourselves on extremely hot ground, intolerable to the hand, and fatal to the soles of our shoes; it teemed with hot vapors, and was covered with beautiful efflorescences of sulphur. Smoke issued from numerous crevices, at the entrance of which a piece of paper or a stick took fire in a few seconds; and what seems strange, a stone

thrown into one of these openings increased the smoke at all the others. Stopping low, we could hear a noise like that of a liquid boiling. The hard but thin crust upon which we stood seemed to have settled down in some places; a woeful indication of its hollow state. After a few steps more we came to the edge of a prodigious hole on the very summit of the cone, being the crater formed by the last eruption four months previously. This hole was not the tremendous thing we expected—a fathomless abyss, fiery and black, with lava boiling at the bottom—but a slope of gray ashes and cinders, much like that by which we had ascended, or scarcely more precipitous, and ending at the depth of 400 or 500 feet, in a level place, with gray ashes like the rest." There have been 45 known eruptions since the destruction of *Herculaneum* and *Pompeii*. Of those which occurred previous to the 12th century we have but little account. Between the years 1138 and 1631 but two occurred. During this interval, however, *Ætna* was in an active state, and the formation of *Monte Nuovo* took place during the eruption which occurred in 1631; seven streams of lava were issued from the centre. When in action, *Vesuvius* presents a magnificent spectacle. In the eruption of 1777 jets of liquid lava were thrown up to the height of 10,000 feet, presenting the appearance of a column of fire, and in 1793 millions of red-hot stones were shot into the air, and then fell, covering nearly half the cone with fire. Down to the reign of *Titus Vespasian* there is no evidence of any volcanic activity, but in the first year of his reign (A.D. 79) it burst forth with destructive fury, overwhelming the flourishing cities of *Herculaneum* and *Pompeii*, all trace of which was lost for upward of 1600 years, and were only accidentally discovered during the last century. It was at this time the elder *Pliny* lost his life, and the event has been described by *Pliny* the younger, who was witness to the scene. An eruption has taken place this year (1862), causing an immense loss of life and property.

*Herculaneum*.—In 79 A.D. this city was destroyed by torrents of volcanic mud, upon which, in subsequent eruptions, ashes and streams of lava fell to a depth varying from 70 to 110 feet: no great loss of life resulted from the destruction of this city. It

is said by an eminent historian to have been built on elevated ground between two rivers, thereby rendering the atmosphere perfectly healthy. Some quite distinguished Romans resided in the city and suburbs. *Servilia*, mother of *Brutus*, had a villa, which was given to her by *Julius Cæsar*; *Agrippina*, niece of *Tiberius*, was confined by that tyrant in another villa, which was afterward destroyed by her son *Caligula*. The only object here which would be viewed with much interest by the traveler is the remains of the ancient theatre, which is supposed to have accommodated 10,000 persons. Some idea may here be obtained of the architecture and general arrangement of a Roman theatre. *Numisius*, son of *Publius*, was the architect, and the building was erected at the expense of *Lucius Annus Mammianus Rufus*, judge and censor.

### POMPEII.

The early history of *Pompeii* is involved in obscurity, but the supposition is that it was settled by *Osci* and *Pelasgi* prior to the establishment on this coast of the Greek colonies from *Eubœa*. It fell into the hands of the *Samnites* about the year 440 B.C., and was taken by the Romans eighty years afterward; during the Social War it revolted with the other Campanian towns, and but little more was known respecting it until it was visited by an earthquake A.D. 63, which occasioned great destruction; it was afterward overwhelmed in 79 by the eruption of *Vesuvius*, and continued to be buried under the ashes and other volcanic matter for about 1669 years. Notwithstanding that the celebrated architect and engineer, *Domenico Fontana*, who was employed in constructing an aqueduct to convey water to *Torre*, fell in with the ruins of the city, no particular attention was paid to the discovery until 1748, when the peasants were employed in cutting a ditch, since which time it has continued to be an object of great interest, and since 1755 the progress of excavation has been pretty constantly prosecuted.

*Pompeii* has the reputation of being "the most wonderful of the antiquities of Italy, and one which it is said never disappoints the traveler who is at all acquainted with the history of ancient Rome. The impression which it gives of the actual

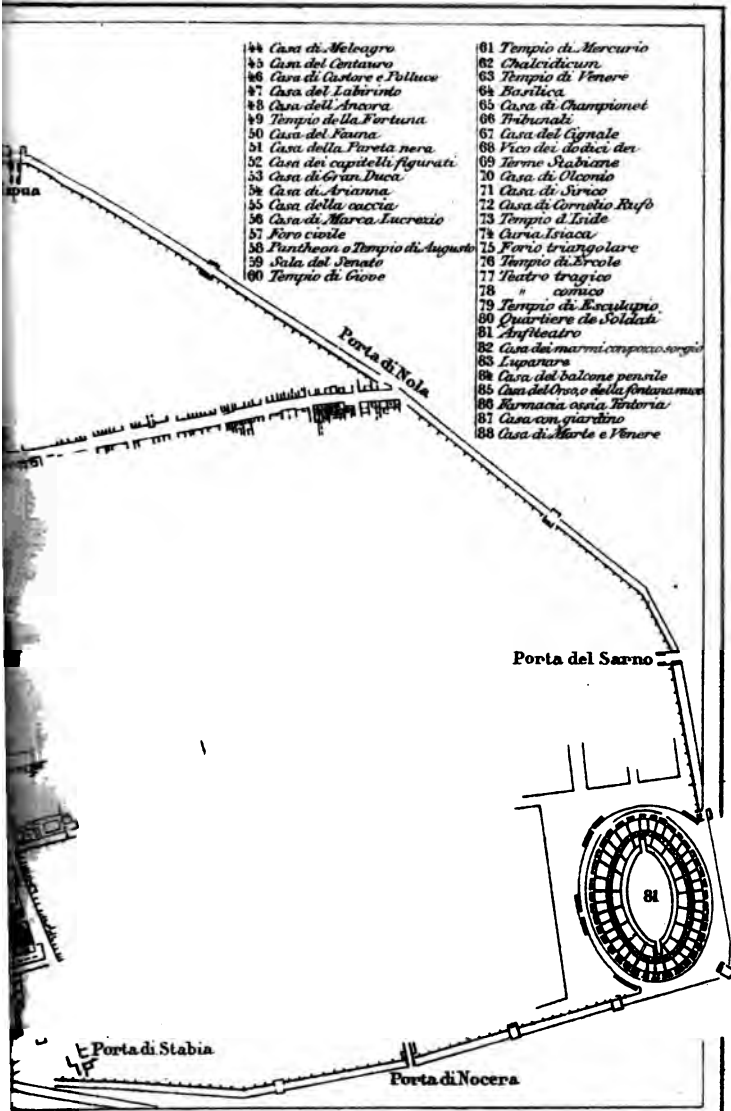
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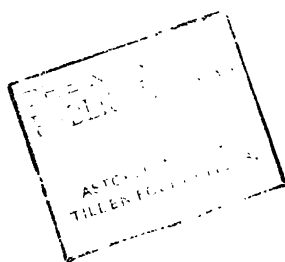








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| 44 Casa di Meleagro             | 61 Tempio di Mercurio               |
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| 60 Tempio di Giove              | 77 Teatro tragico                   |
|                                 | 78 " comico                         |
|                                 | 79 Tempio di Esculapio              |
|                                 | 80 Quartiere de Soldati             |
|                                 | 81 Anfiteatro                       |
|                                 | 82 Casa dei marmi compendio sorgio  |
|                                 | 83 Lupanara                         |
|                                 | 84 Casa del balcone pensile         |
|                                 | 85 Casa del Orso della fontana mure |
|                                 | 86 Farmacia ossia Terzoria          |
|                                 | 87 Casa con giardino                |
|                                 | 88 Casa di Marte e Venere           |



presence of a Roman town, in all the circumstantial reality of its existence 2000 years ago, is so vivid and intense, that it requires but a small effort of the imagination to place yourself among the multitudes which once thronged its streets and theatres, and occupied its now voiceless chambers. The expression so often used, that you expect to see the inhabitants walk out of their houses to salute you, is scarcely a figure of speech. Many things, in fact, concur to foster the illusion. You see a street before you carefully paved and well-worn, and bordered with *trottoirs* in good preservation, as if it had been in use on the previous day. The houses generally extend in unbroken lines, and even the dilapidation is, in some measure, concealed by the small modern roofs placed over the walls to protect them from farther waste by the weather. The doors and windows, indeed, are all open, but so they generally are in the modern houses of Italy; and the sombre, brown tints of the walls is not very different from what is seen in the decayed towns of the same country at the present day. You turn to the right and to the left, and wander from street to street, and still you have the perfect image of a town before you, except that no inhabitants appear, and these you may suppose have left a few days before. We have detached public buildings elsewhere, but here we have a Roman forum, with all its accompaniments of temples, porticoes, curiæ, etc.; not indeed perfect, but only so injured that what is missing can be replaced, and what is mutilated restored. We have also many shops, with their utensils of trade in them, and about a hundred private houses of all descriptions, from the poor cottage to the patrician mansion, enabling us for the first time to obtain a distinct idea of the form and arrangement of a Roman house, and giving us, as it were, a glimpse of the domestic life and manners of the people. The public baths here, which were almost entire, have thrown new light on the structure of those buildings. Lastly, the *tout ensemble* of the walls, gates, streets, forum, houses, temples, fountains, theatres, associated as they are with each other, give us a conception of a Roman town incomparably more clear and satisfactory than any number of such objects scattered over distant localities could have furnished."

The walls of the city are nearly 20 feet thick, and about as high, faced with blocks of lava inside and out. There are six gates, and many towers rising above the ramparts, and pierced with arches. The best means of approach to Pompeii is afforded by the Appian Way to the "Gate of Herculaneum." Along either side of the road approaching this gate are a number of ancient tombs, many of which are in as perfect a state as though they had been erected at a more recent period; they recall the ancient glories of the Appian, and is called the *Street of the Tombs*, through which we will pass, and note the most important objects. Many of the houses have derived their names from the paintings which they contained, and in many cases from the royal personages in whose honor the excavations have been made.

*Villa of Diomedes*.—A very interesting specimen of a suburban villa, and one of the most extensive private residences which have been discovered. On the opposite side of the road to it is the tomb of M. Arrius Diomedes, from which circumstance the villa received its name. Near the garden gate of this villa was found the skeletons of the owner and his attendant, one holding in his hand the keys of the villa, the other carrying a purse which contained one hundred gold and silver coins of Nero, Vitellius, Vespasian, and Titus.

*Tomb of the Arrian Family*, situated opposite to the villa.

*Tomb of the Marble Door*, at the junction of the two roads, originally entered by a door of marble of a single slab, four feet high, which worked upon bronze pivots.

*Tomb of Nævoleia Tyche and Mumatius Faustus*, an interesting family tomb standing upon two steps, and having a bas-relief and inscription upon its front; also a bust of Nævoleia.

*Cenotaph of Calventius Quietus*, an elegant altar-tomb composed of white marble upon a lofty pedestal in a court 21 feet square.

*Round Tomb*, ornamented with female figures, vases, etc.

*Tomb of Aricius Scæurus*.—A handsome monument supported on a square basement, with a side doorway decorated with fluted pilasters, and leading to the court at the back of the sepulchral chamber. The basement is ornamented with representa-

tions of hunting scenes and gladiatorial combats.

*Villa of Cicero.*—The supposition is that this villa *did* belong to Cicero, although there is no absolute proof that such was the case. Some of the finest paintings and mosaics contained in the Museo Borbonica were found among its ruins. We also find in this vicinity some important tombs.

*Tomb of Porcius*; also *Tomb of Mammia the Priestess*.

*Herculeanum Gate.*—This gate, which was the most important entrance to the city, had a central archway twenty feet in height and fifteen in width. It was of purely Roman architecture, built alternately of brick and lava. On the outside of this gate a marble sun-dial was discovered, and on the left of the gate is a fine specimen of ancient masonry, one of the best-preserved portions of the walls of Pompeii.

*Street of Herculeanum* ascends and proceeds to the Forum by curves.

*House of the Vestals*, occupying the space between two streets. The walls of many of the bedrooms were richly painted, and one of them contained the skeleton of a dog.

*Inn of Abinus*, called "Julius Polybius," in consequence of his name having been found written on the walls.

*Thermopolium*, opposite to the inn, used as a drinking-house.

*House of Sallust* derived its name from the inscription C. Sallust, M. F., which was painted on the outer wall. This was one of the largest mansions in the city, occupying a surface of 40 square yards.

*House of Pansa*, occupying an area of over 300 feet by 121, and extending into four streets, is a large and interesting mansion. The garden was half as large as the mansion, with the remains of a fountain in the centre, and a reservoir in one corner. In one of the bedrooms of the dwelling five female skeletons were found.

*House of Apollo*, with richly-painted walls, fountain, and a garden decorated beautifully with Bacchanalian garlands. One of the rooms contains paintings of Apollo, Venus, and Juno.

*House of Adonis* derives its name from a large painting illustrating Adonis wounded by the Wild boar, and consoled by Venus.

*House of the Tragic Poet*, also called the *House of Homer*—small, but one of the most elegant private residences in Pompeii.

*House of Castor and Pollux*, of great magnificence, large, and decorated in elegant style.

*House of the Faun*, deriving its name from the bronze statuette of the Dancing Faun. It is sometimes called the *House of the Great Mosaic*, from the great mosaic of the battle of Issus or Granicus. This was supposed to be the largest and most elegant of the Pompeian houses.

*Temple of Fortune*, erected by and at the private expense of Marcus Tullius, supposed to be a member of Cicero's family. It is small, and of Corinthian architecture.

*Public Baths*, an establishment of considerable extent, erected at the expense of Gnaeus Alifius Nigidius Maior.

*The Forum*, by far the most spacious and imposing spot in Pompeii, occupying an elevated position about 400 yards from the Herculeanum Gate.

*Temple of Jupiter*, situated on an elevated basement at the north end of the Forum. The location is the finest in the city, commanding, from its elevated position, a magnificent view of Vesuvius and the Apennines.

*Temple of Venus.*—The most superb of all the temples in Pompeii; situated on the west side of the Forum, and occupying an area of 150 feet by 75.

*The Basilica*, situated at the southwest angle of the Forum, 221 feet long and 80 broad. Among the inscriptions under the portico were some verses from Ovid's *Art of Love*.

*Temple of Augustus*, called also the *Pantheon*, the inner walls of which were richly decorated; and among the beautiful paintings found here may be mentioned Ulysses in disguise meeting Penelope on his return to Ithaca.

*House of Adonis*, also named *Diana*, and lastly *Queen Caroline*.—The derivation of the names are as follows: 1st, from the painting of Venus and Adonis; 2d, from a marble statue of the goddess found in one of the rooms; and the third in memory of the wife of Murat.

*House of the Emperor Francis II.*—A small mansion, which was opened in the presence of his imperial majesty of Austria.

*House of M. Lucretius.*—The most im-

portant house described, with the exception of that of the Faun.

*Greek Temple*, also called the *Temple of Neptune*, or of *Hercules*, situated on one of the highest points of ground, and is the most ancient building yet discovered.

The *Great or Tragic Theatre*, supposed to have been capable of containing 5000 persons, was erected in an elevated position, and escaped in a great measure the devastation which swept over other houses situated on the plain.

*Barracks of the Troops*, a very large inclosure, 184 feet long by 147 wide. It was formerly called the *Forum Nundianarium*. These barracks, when first excavated, exhibited reminiscences of military life in every portion of them. A large number of skeletons were found here.

The *Amphitheatre*.—This building is more ancient than the Coliseum at Rome, which was not completed until a year after the destruction of Pompeii. It has been estimated to accommodate 10,000 persons.

There are many other objects of interest in the city, of which we have not space to mention, that will repay the traveler to visit and become familiar with. Too much can not be learned or said of these ruins of antiquity, with the history of which every student must be familiar. The melancholy destruction of such a city, the desolation which spread from dwelling to dwelling, the flight of mother, father, sister, and brother from the scene of terror and confusion, must awaken feelings of awe and sympathy in every human heart. Mothers with infants in their arms, seeking safety and protection, gathering their little ones around them, trying to escape uninjured, and yet how many were plunged into a fearful eternity!

Travelers not wishing to hire a carriage to Pompeii may take the railroad to Cava, the station of which is close to the city: the fare is but a trifle; but, for a party of four or six persons, a carriage would be more pleasant, and full as economical—say about \$5 for the excursion.

You are obliged to take a government guide through the ruins—fare \$1. Provide yourself with small change for beggars if you expect to return alive. There is but one place in the world where beggars are more numerous and more importunate than in front of Inn Diomede when

you are leaving Pompeii. That place is old Cairo, to which we will soon set out.

#### EXCURSIONS FROM NAPLES.

One of the longest and most varied excursions to "do" in a single day is that truly historic and classic region situated between the Bay of Naples and Gaeta, every spot of which is familiar to the reader of Roman history. Commencing with the Grotto of Pausilippo, Lake Agnano, Pozzuoli, Baiæ, Cumæ, Misenum, and Solfaterra, the diversity of this excursion may be imagined by a catalogue made by Jarvis of what he "did" in one day. It can be done, though three days would be better. "Two craters, five lakes, four ruined cities, five grottoes, and vapor baths more or less poisonous, an amphitheatre, one ruined prison, two ruined reservoirs, one ruined gate, two ruined aqueducts and bridges, seven ruined villas, three fishponds, and six temples, including thirty miles carriage ride, three miles donkey-back, distance man-back uncertain, some five or six miles walking, climbing, stumbling, and subterranean exploring, besides a small piece of boating, and the paying of upward of 80 distinct fees and gratuities!"

A carriage will cost say \$5 for a party. Start early in the morning, taking from the hotel the most honest valet de place you can find, and give him a *carte blanche* to pay all fees, donkey-hire, etc., to keep you rid of all beggars, sellers of antiques—manufactured at Pozzuoli—and, in fact, to act as body-guard, and keep you from being swindled and imposed upon.

It would require a volume as large as this to describe what may be seen on this excursion; we shall consequently give but a short synopsis.

The *Grotto of Pausilippo* (at the entrance of which is Virgil's tomb) is only a tunnel cut through the hill half a mile in length, about 75 feet high, through which we pass on our way to Pozzuoli, the principal sights of which are the Temple of Jupiter Serapis, discovered about the middle of the 18th century, at the time of the erection of the Toledo Palace, where it had been buried by an earthquake. Most of its beautiful columns, graceful statuary, and elegant-colored marbles were removed by the King of Naples to decorate his palace and theatre at Caserta.

Here also may be seen the immense Mole constructed by the Emperor Caligula, the amphitheatre in which the Emperor Nero fought, and under which St. Januarius was imprisoned, 480 by 380 feet; the Temple of the Nymphs, the Temple of Neptune, and the Villa of Cicero, or what remains of it. This last contained for a long time the remains of the Emperor Hadrian, who died at Baiæ, previous to their removal to his splendid mausoleum at Rome. There are also the remains of numerous baths, temples, and tombs. On our way we pass the monastery of the Capucini, where St. Januarius suffered martyrdom. The stone on which he was beheaded is here shown.

After passing the half-extinct volcano of Solfaterra and Monte Nuovo, we arrive at *Lake Avernus*, which is connected with Lake Lucrine by a canal cut by the Emperor Agrippa. Here we have the *Sibyl's Cave*, immortalized by Virgil. If you are anxious to be choked with foul air, covered with soot and smoke, you may traverse the entrance mounted on a man's back, who follows another carrying a torch, and get landed up to the knees in water in a small-sized stone chamber black as midnight—that's the *Grotto*! A short distance farther there is another grotto, the duplicate of this. Virgil deserves much credit in his selection of such an avenue to the infernal regions. Here Æneas, conducted by the Sibyl, offered sacrifices to the infernal gods. Lake Lucrine is celebrated for its oyster-beds, from which the Romans derived their supply of bivalves.

After passing the hot *Baths of Nero*, situated under where his villa is supposed to have stood, and where you can have eggs boiled in two minutes by a guide who will charge you *as much as he can get for them*, you arrive at the *Bay of Baiæ*, so justly celebrated by Horace. The town of Baiæ, if we credit Cicero, was one of the most dissolute and licentious cities in Italy. During both the Roman and Middle Ages it was notorious for its profligacy. Martial says the Roman matrons arrived here with the reputation of Penelope and left it with that of Helen. And even as late as the fifteenth century the ladies of Naples, in leaving it, left their virtue behind them. It is said it was the ruin of both old and

young. Here you will find a *grand hotel*, but macaroni and *vinegar* are the only inducements to patronize it. The principal objects of curiosity are the castle of Don Pedro de Toledo, with the numerous baths, temples, etc., etc. It is said the Emperor Hadrian starved himself to death here.

We now pass the tomb of Agrippina, the villa of Hortensius, or the foundations of it in the water. Here Nero plotted the death of his mother, whom he killed at her villa near Lucrine.

*Miseno*, the principal naval port of the Romans; here Cæsar Augustus, Mark Antony, and Pompey met to divide the Roman Empire.

We now arrive at the *Arco Felice*, the gateway of the old city of Cumæ, from the top of which a splendid view may be obtained, including the retreat and spot on which the great Scipio Africanus breathed his last. Cumæ has recently become notorious for the immense number of tombs which have been discovered, containing not only skeletons, but armor, pictures, vases, and jewelry. The excavations have brought to light three distinct races. The uppermost stratum consists of the narrow graves of the Romans, beneath this the tombs of the early Greek settlers, and deeper still, some fifty feet below the surface, the original sepulchres of an unknown race.

We now pass the ancient *Liternum*, immortalized as the residence of Scipio Africanus. To this place he retired after being falsely accused of peculation by his countrymen.

The *Lake Agnano* is about three miles in circumference; its waters are noted for the cure of gout and rheumatism. Near the Stufe di San Germano is the *Grotto del Cane*, where unfortunate dogs are nearly killed for the benefit of visitors, to show them the effect of carbonic acid gas. These dogs, it is said, are so in the habit of dying that they don't mind it at all. The operator holds the dog by the legs, with his head close to the surface; in one minute he is in convulsions. A lighted torch held close to the ground is immediately extinguished; and a pistol can not be fired within its influence. It is continually exhaling from the opening *volumes of steam and gas*.

# SICILY AND MALTA.

## CLIMATE.

## [SICILY.]

## PRODUCTIONS.

### ROUTE No. 14.

*From Naples to Cairo and the Nile, via Palermo, Messina, Syracuse, Mount Etna, and Alexandria.*

*From Naples to Palermo, dist. 200 miles: time, 18 hrs.; fare, 40 frs. 60 c. Monday, Wednesday, Friday, and Saturday, 8 P.M.*

### SICILY.

Sicily is the largest, finest, most fruitful, and most celebrated island in the Mediterranean. Its greatest length is about 180 miles, by upward of 100 in its widest limits. It is separated from the southern extremity of Italy by the narrow Strait of Messina, only two miles across. The shape of the island is triangular, and it gradually narrows from its eastern shores toward its westernmost limit. A range of mountains extends through the length of Sicily in the neighborhood of the northern coast. All the lower portion of these mountains, which average 6000 feet in height, is covered with dense and beautiful vegetation. Higher up, the woody region encircles the mountains, and the upper part is naked, and blackened by the fires of numerous eruptions. The valleys of Sicily are thickly inhabited, and covered with olives, vines, corn, fruit-trees, and aromatic herbs. Sicily is well watered by numerous small rivers, and its harbors are considerable and good. Near the eastern side of the island rises the gigantic cone of *Ætna*, called by the Sicilians *Mount Gibello*. Its base is 80 miles in circumference, and it rises to the stupendous height of 10,872 feet above the level of the Mediterranean. Its base is highly cultivated; higher up, the woody district, and above the forest there is a waste of black lava. The crater is about two miles in circumference; in addition to which there are numerous small cones, where the fire contained within has burst through its shattered sides.

The population of Sicily amounts to nearly 2,500,000; its area in square miles, 10,500. Its vegetable products embrace numerous tropical as well as European plants. It is believed to have been the native country of corn, and Homer says of its inhabitants,

"Untaught to plant, to turn the glebe, and sow,  
They all their products to free Nature owe;  
The soil untill'd, a ready harvest yields,  
With wheat and barley wave the golden fields;  
Spontaneous vines from weighty clusters pour,  
And Jove descends in each prolific shower."

Sicily was in ancient times the seat of many flourishing Greek colonies; and the presumption is, its population was then double what it is at the present time. It fell successively under the government of the Carthaginians, Romans, Goths, Greek emperors, Saracens, Normans, and French, till at length it became a dependency, first of the crown of Spain, and more recently that of Naples; it is now annexed to the kingdom of Victor Emmanuel.

The principal products and exports of Sicily are olive-oil, oranges, lemons, almonds, and other fruits, maize, rice, beans, pulse, manna, flax, hemp, liquorice, and sumach. The wine trade is carried on to a very great extent. The best wines of the island grow on *Ætna*, and are red, being almost the only good red wine of the class in the island, though others are produced at Taormina and Faro, but they have a taint of pitch. Syracuse produces over its smouldering remains a red muscadine equal to any other in the world, if not superior. A white *vin de liqueur* is also made here, but only of the second class. Messina furnishes much wine for exportation. The Val di Mazara and its vineyards give wines known in America as well as *Ætna* and Bronte. Marsala, when obtained without the admixture of execrable Sicilian brandy, is an agreeable wine, something like Madeira of the second class, and of great body.

Smyth, in his description of Sicilian character, says: "They are of middle stature, well made, with dark eyes and coarse black hair; their features are better than their complexions; and they attain maturity and begin to decline earlier than the inhabitants of more northern regions. They are cheerful, inquisitive, and fanciful, with a redundancy of unmeaning compliments, showing they are not so deficient in natural talents as in their due cultivation. Their delivery is vehement, rapid, full of action, and their gesticulation violent; the

latter is so significant as almost to possess the power of speech, and animates them with peculiar vivacity, bordering, however, rather on conceit than wit, on farce than humor.

"The upper classes are incorrigibly indolent, and fond to excess of titles and such like marks of distinction. Here, in fact, every house is a palace, every handicraft is a profession, every respectable person at least an excellency, and every errand-boy is charged with an embassy! This love of ostentation is so inveterate that the poorer nobility and gentry are penurious in the extreme in their domestic arrangements, and almost starve themselves to be able to appear abroad in the evening in a poverty-stricken equipage."

Accounts in Sicily are kept in *francs*.

#### PALERMO.

*Palermo*.—The ancient Panormus contains a population of 175,000. Principal hotels are *H. A. l. Trinacria*, which rises above a delightful walk by the sea, and *H. de France*, on Piazza Marina. Prices are low; very good rooms and good table d'hôte at \$1 50 per day. This city, which is regularly built, is situated on the southwest side of an extensive bay, in a wide plain, bounded by Alpine mountains, which, from its luxuriance, has been termed the "Golden Shell." Every where the eye can rest one sees orchards in bloom, fields of cactuses glistening in the sun, gardens of orange-trees, fields watered by small canals that fertilize the soil of Palermo.

In front of the city, commanding delightful views of sea, shore, and mountain, is the *Marini*, a raised terrace or platform, extending a mile along the bay; it is 250 feet wide, and one of the finest public promenades in Palermo. Immediately below this there is a beautiful drive, formerly adorned with statues of the Bourbon kings. They were thrown down in the Revolution of 1848. At the east end of this walk is the Villa Giulia, or the *Public Garden*, laid out in walks interspersed with statues, fountains, and summer-houses. There is one lone fountain where the water falls over green niches, in which fresh nosegays are placed every day; the effect of these

flowers, seen through the falling crystal, is truly delightful. Adjoining this garden is the *Botanical Garden*, which contains a large collection of very valuable plants; at the entrance is a beautiful building, in which botanical lectures are delivered. To enter both gardens a fee is demanded; in fact, every where you go here it is the same; but they are satisfied with very little.

Two large streets, the *Strada Nuovo* and *Strada Toledo*, each upward of a mile in length, intersect each other at right angles, dividing the city into four equal parts, and leading to the four principal gates. These four different parts or quarters of the city are known by their respective names of *Loggia*, *Albergaria*, *Kalsa*, and *Capo*.

The main street of Palermo, the *Toledo*, is perfectly straight, and passes through the city from Porta Felice to Porta Nuova. It preserves in its aspect, as well as its name, evident tokens of Spanish presence. Indeed, many influences are visible: the Greeks, the Carthaginians, who made Palermo the capital of their Sicilian dominions; the Romans, the Saracens, the Normans, and the Spaniards, have held her successively. Palermo may have forgotten her ancient rulers, but she has kept vivid traces of her modern masters. The streets are well paved with large flat blocks of lava, and are lined throughout their whole length with handsome buildings in the Doric, Ionian, and Corinthian orders, and enriched with statues and fountains.

Nearly all the finest mansions have miserable shops at the base, and when the occupant is short of room he usurps the sidewalk, making the foot-passenger walk in the middle of the street among the carriages. Nearly all these houses have large picturesque balconies, where the ladies spend a large portion of their time. They are generally on the upper floor, and are mostly hired by nuns, who have underground passages that lead from their cloisters; they come here to breathe the fresh evening air after the heat of the day. The balconies are so closely grated that it is impossible to see them.

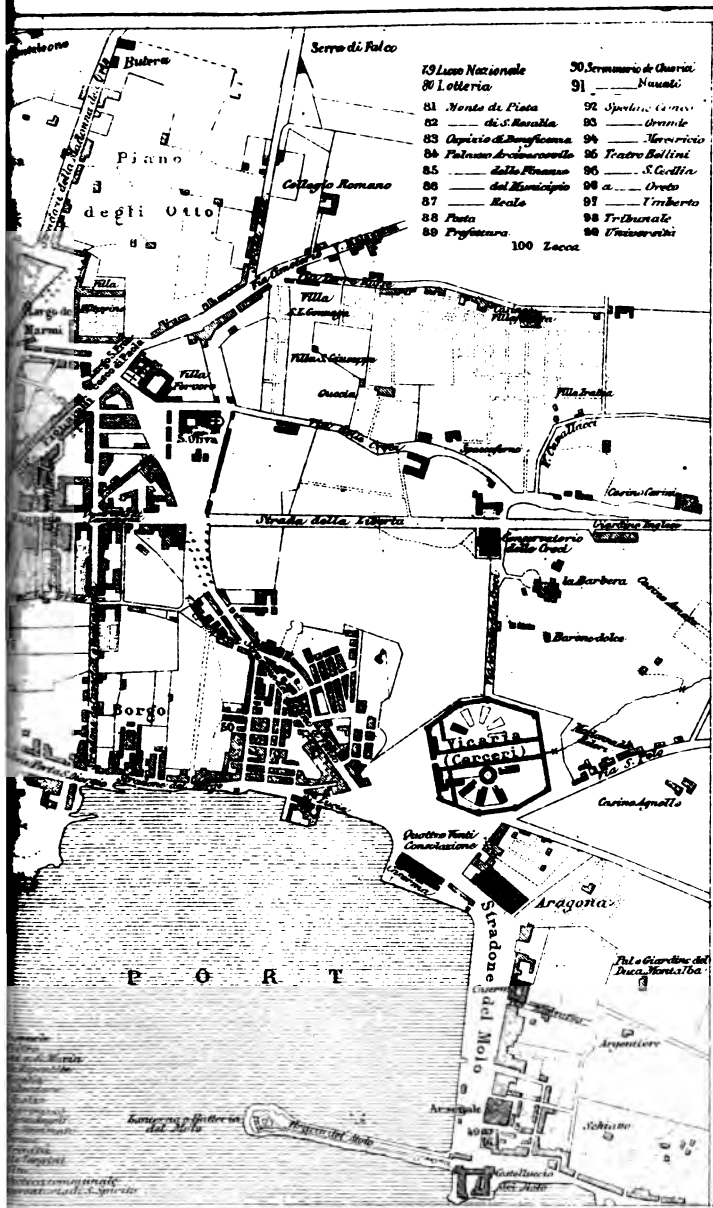
Palermo has a great number of convents and churches. There is said to be about seventy-five of the former. The churches, especially those that line the Toledo, are

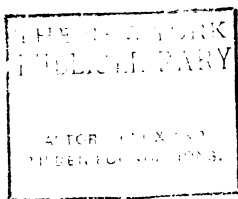


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almost all magnificent—immense amounts have been lavished in splendid marbles and costly alabasters. Many of them are absolutely covered with mosaics; the floors, chapels, and columns, of inlaid marble; and the altars and tabernacles of precious stones, lapis lazuli, verd-antique, malachite, and jasper. They are nearly all built with an elevated façade, a long nave, and two side aisles, bounded by lateral chapels, dedicated to various saints, and decorated with pillars, paintings, statues, and flowers.

*The Cathedral* is a beautiful specimen of the Sicilian-Arab-Norman style; it is situated at the end of the Toledo, in a wide piazza. It was erected by Archbishop Waller near the close of the 12th century. The interior has been desecrated by white-wash. It contains some very good paintings; a statue of St. Rosalie, the patron saint of Palermo; the tombs of Roger, the founder of the Norman kingdom of Sicily, that of Ferdinand II. and his wife Constance, etc., etc.

Other churches well worth visiting are *St. Giuseppe* and *Martorana*: the last belongs to the convent of Benedictine nuns. The nave is built in the Arab and Norman style; the walls and high altar are magnificent with mosaic, lapis lazuli, verd-antique, and porphyry.

*The Royal Palace*, the residence of the viceroy, stands on a large square near the Porta Nuova; it was begun by the Saracens, continued and finished by the Normans. One of the chambers of this palace contains the portraits of the Spanish, Neapolitan, and Sicilian viceroys. The apartments immediately above the viceroy's are kept in constant readiness for the king whenever he chooses to visit Sicily. During the Revolution of 1848 the population threw all the furniture out of the windows and destroyed it. They also destroyed one of the two ancient bronze Rams found at Syracuse. The palace contains a gallery of pictures and a good armory. On its summit is the observatory from which Piozza discovered the planet Ceres. There is a beautiful view of the city and harbor from this point.

Attached to this palace is the *Cappella Palatina*, or church of St. Peter, built by Roger II. in the early part of the 13th century—a splendid monument of the mag-

nificence of the Norman sovereigns. This chapel is small and elegant; its eight arches are supported by fine marble columns; its walls are of richly-colored mosaic, and the pavement of variegated marbles.

Through the Porta Nuova, not far from the king's palace, but still in the country, stands the *Palace of Zisa*, a real Saracen edifice built in the 9th or 10th century. It is still in good repair, and has been several times used lately as a royal residence. The view from this point is most grand: the city, the bay, the mountains that inclose the plain of Palermo on every side, are in full view, adorned with groves—the bamboos, the magnolias, and the geraniums, which here grow to the height of an ordinary tree; these, with the palm-trees waving in the air with mingled majesty and grace, and flowers of every kind growing freely, unsheltered by glass prisons, seem to render the scene an earthly paradise.

Near the Palace of Zisa is the Capuchin convent containing the celebrated *Catacombs*. There are an immense number of bodies in this receptacle, and the sight is truly disgusting. The males are all standing on their feet on shelves, and the females are laid down in boxes with glass lids, dressed in the same clothes they wore during life—many of them in their bridal robes. The bodies are either numbered, or the name of the person on a ticket is attached. The position they occupy in the Catacombs costs \$5 for the males and \$10 for the females. Some of the bodies have been here several centuries. Among others is that of the King of Tunis: he was shipwrecked on the coast of Sicily, was saved by the Capuchin monks, taken to their convent, where he fell sick. While ill he embraced the Christian religion; he died, and his body is here preserved. After death the body goes through a process of embalming, previous to which it is kept under running water for six months. Every monk who has died here since the foundation of the convent, is stuck up dressed in the habiliments of the order. They are pointed out with apparent pride and satisfaction by one of the fraternity.

Among the sights well worth seeing in Palermo is the *Palazza Vercelle*, commanding a very beautiful view of the harbor. It is built, as Prince Napoleon's house in

Rue Montagne, Paris, to represent a Pompeian villa.

Every traveler, nearly the first thing he does after his arrival at Palermo, makes the ascent of Monte Peregrino to visit the *Shrine of St. Rosalie*. Were there no shrine to see, the view alone would well repay him. Here only can you distinguish every object in the city, and gain a clear outline of its walls and gates, and all its lovely surroundings. "Ascend St. Paul's, London, what do you see? *Roofs*. Ascend any height out of the city? *haze and smoke*. So with Paris: ascend *Nôtre Dame or Mont Martre*—the view is fine, but there is no outline; a wilderness of roofs, but nothing to treasure up in the memory. So at Rome: the view from the Pincian Hill—*roofs*, and the distance a desert plain. At Naples and Genoa you admire their magnificent bays and the arena of lovely hills which surround them; but landing dispels the illusion. Perhaps Venice or Milan comes nearer to Palermo, seen from a height, than any other city. In the former, although looking from the Campanile, we see the Alpine summits with their snowy peaks; the islands of the sea, clad in the deepest vordure; her radiant domes glistening in the sun; her water-streets reflecting beauty on every side: still we are too much in the city to see it properly. Milan, from the Duomo, is a lovely sight; but roofs predominate. But in the scene from Monte Peregrino nothing disappoints you. There is nothing one could wish that would add to the enchantment of the scene. Had Mohammed seen it, instead of Damascus, from the heights, well might he have said, "I can not enter. There is but *one* Paradise for me. and that is above."

The legend of the patron saint of Palermo is firmly believed by the natives. St. Rosalie was young (14 years), of illustrious birth, and affianced to Roger, king of Sicily, the same who had expelled the Arabs from Sicily and Malta. Two days before the celebration of these nuptials she fled from home and kindred, from the world and its ties, to the lonely spot on the top of Monte Peregrino. Her youthful body was found in a grotto, some centuries later, under the following circumstances. During a frightful plague, which had been raging in Palermo for some weeks, one of the

citizens dreamed that a dove descended from heaven and beckoned him to follow: he did so, and was led to the top of Monte Peregrino, where he beheld the body of the lost Rosalie. The dream made such an impression upon him that he visited the grotto in the morning, and there discovered her remains in the most perfect state. He immediately reported the case to the authorities, who, with all the dignitaries of the Church, brought the body in state to the Cathedral of Palermo, when immediately the plague departed. A church was built on the spot which Rosalie had inhabited, and an altar was raised beneath the hole in the rock where her remains had been found. An iron railing surrounds the altar; near it, on the left, is a fine marble statue of St. Rosalie dying; it is by a Florentine sculptor. Behind the altar is a brook flowing from the mountain.

*Monreale*—a miserable little town about four miles distant, after passing through Porta Nuova. It is absolutely necessary to visit this town, however, to see its remarkable church—the finest in Sicily. It was founded by William the Good in the 12th century. The legend connected with it runs thus: William the Good, having gone hunting on the mountain, and fallen asleep beneath the oak-tree, had a dream, in which the blessed Virgin appeared to him, and commanded him to build a church on the spot. Hence, says tradition, the church and the name, *Mount Royal*. It is difficult to say what is its style of architecture—Greek or Arabic, Byzantine or Norman. The walls are covered with magnificent mosaics, representing scriptural histories. The chapels are of the richest marbles, and the sides covered with masses of the most splendid mosaics. There is a very fine cloister in the Benedictine monastery of Monreale. The gates of the church are of bronze, by Pisan Bonanno, and are beautiful relics of the 12th century. The house and gardens of the Princessa Butera-Radali, which were occupied in 1845 and 1846 by the imperial family of Russia, are well worthy a visit, as is also the "Favorita," the residence of the exiled Bourbons while Murat sat on the throne of Naples; but every thing now looks melancholy and deserted.

Palermo has a college of nobles, a high female seminary, an episcopal seminary,

many inferior schools, and numerous charitable institutions, public baths, libraries, and scientific associations. The silk manufactures are the principal source of industry, but the inhabitants depend more on its being the seat of government and residence of the viceroy. If you have no courier, employ a *valet de place* for one or two days: price 50 c.

There is a very fine opera-house here, and an excellent company.

Make your bargain with the boatman before you land or embark. If he ask *two* francs, offer him *one*; he will be sure to take *one* and a half. The boatmen will often agree to take yourself and baggage to the hotel for two francs, or about 40 cts. This will be plenty to offer for carriage and boat. There is *no* regular tariff, but they all insist there is, and what they ask is *exactly* the tariff. Ladies must not be frightened at their loud talk and quarreling: it *never* results in any thing.

From *Palermo* to *Messina*, distance 180 miles: fare, \$6 26: time, 12 hours. Steamers sail several times a week.

About daybreak we pass to the south of the celebrated islands of *Lipari*, or *Vulcanie* of the Romans, who supposed them to be inhabited by Vulcan, god of fire, from their emitting smoke and flames. The principal islands are seven in number, viz., *Lipari*, *Stromboli*, *Vulcano*, *Salini*, *Panaria*, *Felicudia*, and *Alcudi*. Their entire population is about 23,000. They are all of volcanic origin. *Stromboli*, which is the most northerly, is the only volcano in Europe which is *constantly* emitting smoke and flames. On a dark night the reflection of its flames may be seen on the ocean for many miles. *Lipari* and *Vulcano* have also craters, which are occasionally in action. Earthquakes are of frequent occurrence, but the climate is pure, and highly salubrious. *Lipari* is the great mine from whence Europe and America obtain all the pumice-stone used; its entire soil is composed of that singular substance; it is also plenty at *Vulcano*; it is worth \$50 per ton in the English market.

*Messina* is beautifully situated at the most eastern part of the island of Sicily, on the straits of the same name, eight miles from *Reggio*, on the Italian side. The straits here are only two miles wide. *Messina* is the second city in Sicily. Though

smaller than *Palermo*, it is superior in commercial importance. Its harbor is one of the finest in Europe, and its environs are the best cultivated and most thickly inhabited part of Sicily. Population 135,000. The principal hotel is the *Victoria*—well kept.

One or two days may be well spent here. *Messina* contains numerous curiosities, and some relics which few cities can boast. One of the relics consists of an *autograph letter* written by the Virgin Mary to the Messenians, in which she assures them that she has taken them under her special care and protection! She also, to make assurance doubly sure, and establish beyond all cavil the genuineness of the letter, gave a lock of her own hair to the person intrusted with the conveyance of the letter! The Virgin has kept her promise on several occasions. At one time, when the city was suffering by famine, it was saved by a timely arrival of a supply of corn which she sent! It would be considered unsafe in *Messina* to question the genuineness of either of those relics. What a pity she forgot them in 1788, when the whole city was laid in ruins by an earthquake which happened in that year.

The city has a very fine appearance from the streets. It is in form of a crescent. From the palazzetta, or quay, in front, which extends over two miles, and at which lie all the shipping, the city and background rise in the form of an amphitheatre. The houses, being built of white stone, contrast finely with the dark, luxuriant, cone-like hills in the rear. The principal street, running parallel with the quay, is bordered with fine houses, and is well paved with square blocks of lava, and is ornamented with numerous churches, statues, and fountains.

The principal object of interest in *Messina* is the *Cathedral*, which was partly destroyed by the earthquake of 1788. It is situated in a very fine square, the fountain in the centre of which is one of the finest in Sicily. The cathedral was erected in the early part of the 12th century, soon after the conquest of Sicily by Roger the Norman. It is a Gothic building, with heavy and gloomy exterior. The interior, however, is richly ornamented, and corresponds in richness to the façade. The pulpit is beautifully carved, and is consid-

ered the master-piece of the Sicilian sculptor Gagini. The principal altar and roof of the choir are adorned with mosaics and precious stones. The nave is supported by immense granite columns taken from a temple of Neptune.

The other churches worthy of a visit are *Monte Virgine*, *Annunciation*, and *St. Giorgio*. The last belongs to the convent of the Bernardines, and requires some exercise to mount the hill. Among some of the pictures in this church is one by Stefano Giordano, and one by Antonio Felocamo. The marbles and inlaid-work are very rich.

The *Viceroy's Palace* stands at the southern end of the city. It is a fine building. Adjoining are the public walks, beautifully decorated.

The *Harbor* is well defended by a citadel, provided with bomb-quarter and stores on the Vauban principle. There are also two well-built forts above the town, and one commanding the mouths of the Fiumare. The harbor is one of the finest in the world; first-class men-of-war can lie in any part of the basin, and the largest-sized traders can be accommodated with perfect safety at any part of its immense quay. To this port and harbor Messina is wholly indebted for her prosperity. Then her situation between Italy and Sicily gives her great advantages as a commercial entrepôt. The principal exports consist of oranges, lemons, wines, olive oil, olives, silk, rags, and corn.

Messina has two theatres and an opera-house. The last is one of the finest in Europe, and the company employed first class.

Travelers who wish to make the ascent of *Mt. Ætna*, which is 40 miles to the southwest of Messina, can take the railroad, now (1868) completed to Catania.

*Catania* is situated at the foot of Mount Ætna. It contains 60,000 inhabitants. The plan of the city is very fine, and no

one can deviate from it. Every thing around you is made of the fell destroyer, lava. The mole which protects the harbor is lava, the houses are built of lava, the streets are paved with lava; their furniture, toys, every thing is lava; and this same lava, by its own decomposition, has covered the plains of Sicily in this direction with the most fertile soil in the world. Catania has a beautiful appearance from the sea, and landing does not dispel the illusion. The streets are regular, spacious, and handsome, lined with elegant houses, churches, convents, palaces, and public establishments. Owing to the frequent earthquakes, nearly all the ancient monuments have been destroyed. There still remains, however, remnants of an amphitheatre larger than the Coliseum at Rome, a hippodrome, odeum, and theatre, with numerous temples, aqueducts, baths, and fountains. The principal manufacture here is silk. The city exports largely snow from Mt. Ætna, wine, olive oil, olives, figs, soda, and manure.

*Syracuse* lies about 80 miles south from Catania. Its population, which in ancient times was 250,000, is now about 20,000. Among the objects of antiquity which it now possesses is the *Cathedral*, which was converted from the Temple of Minerva. The famous fountain of Arethusa, the glory of ancient Syracuse, is now degraded into a washing-tub. The *Latomie*, or prisons cut in the solid rocks. The "*Ear of Dionysius*."—This is supposed to be the prison where the tyrant Dionysius incarcerated suspected persons. It is formed in the solid rock in the shape of the letter S, narrowing gradually toward the end. Along the prison runs a groove, which collected the sounds of the voices. By applying his ear to the end of the groove he could ascertain whether his suspicions were correct. The *Catacombs* in Arcadina are of vast extent. They consist of one principal avenue, with smaller ones branching off, cut in the solid rock. The recesses on each side contain cells for the reception of the dead.

In the *Latomie*, or prisons, which are cut in the solid rock, of great depth, open at the top, but with steep overhanging sides, the Syracusans confined the remnant of the expedition sent by Athens to subjugate them. They amounted to over



7000 men. They were here shut up for two months, with half supply of food, just sufficient to keep them alive, exposed to the vertical sun by day and the dews by night, without any method to preserve cleanliness, and coming in contact every moment with the sick, dead, and dying. At the end of two months, those few who had escaped these horrors with their lives were brought out and sold for slaves. This enterprise was the largest ever fitted out by any Greek state for the reduction of a foreign power. The attention of all the powers was fixed on this expedition, and all Greece was sanguine of its success; but jealousy in the management of the undertaking was the cause of its defeat. Alcibiades, whose experience, ability, and decision were universally acknowledged, was removed, and the command given to Nicias, who was deficient in the necessary qualifications. The consequence was the defeat of the Athenian fleet, and the glory and empire of Athens.

The siege of Syracuse by the Romans, 200 years before Christ, is one of the most celebrated in ancient history. Here the great Archimedes rendered himself famous; for not only had the Romans to contend against the natural strength and fortifications of the city, but against the wonderful machines first invented by this great mechanic. The city never could have been taken but for the treachery of one of the Syracusan commanders.

Archimedes, Theocritus, and Moschus were all natives of Syracuse. Up to the year 1693 Syracuse was a city of great importance, but the dreadful earthquake of that year laid her monuments and houses in ruins.

Travelers who wish to make the tour of the Mediterranean, viz., to Malta, Alexandria, Jaffa, Beyrout, Tripoli, Alexandretta, Rhodes, Smyrna, Syria, Malta, Messina, Civita Vecchia, to Marseilles, can purchase at Messina a *return* ticket from the Messageries Imperiale Company for 1200 francs, which will be good for four months. From this a discount of 20 per cent. will be made, and if for a family of three, an additional 10 per cent. discount is made. This will give you time to go up the Nile, and spend one month in Palestine. If you go to Constantinople, that will be added to the amount at the same discount. If

there should be any danger of your not getting through in that time, purchase your ticket to Alexandria only.

To visit Malta you must take an Austrian Lloyd steamer from Messina; time, 17 h.

### MALTA.

*Malta* is an island in the Mediterranean Sea belonging to Great Britain. It is situated about 50 miles to the south of Sicily, and has a population (exclusive of Gozzo) of 110,000. Gozzo, which lies to the north-west, has a population of 17,000. This island, though small in size, is of vast importance for the protection of British commerce in the Mediterranean, and as a coaling dépot for steamers to the East. It is about 17 miles long by 9 broad, and is naturally a barren rock. The greater part of it, however, is finely cultivated, and planted with cotton, wheat, barley, and other grains. The pastures of the island of Gozzo are very extensive, and cattle are raised for the more numerous population of Malta. Both islands produce oranges, lemons, grapes, and other fruits of excellent quality. Besides the food produced by the soil, extensive fisheries are carried on for the daily supply of the market.

The Maltese are in general of an ordinary stature, strong, robust, and of a brown complexion. They are of a mixed race, and speak a dialect which bears much resemblance to the Arabic spoken on the opposite shores of Africa. They are full of fire, and endowed with a penetrating imagination. They possess very lively passions, and are tenacious in their opinions, in their love, and in their hate; are laborious and frugal, living on very slender fare. They are Roman Catholic in their religion, and are generally ignorant and superstitious. Most persons in trade speak the Italian language as well as English; the latter is now taught in the common schools. About one tenth of the entire population are English and other foreigners, the balance are natives.

The Maltese have in general adopted the costume of the Franks, but the native dress is still worn by the lower orders. This consists, first, of a long bag, made of wool, for a cap; it is dyed various colors, and hangs down behind; the top part is used for a purse, or forms a receptacle for any small articles the wearer wishes to

carry about him. A short loose pantaloen, which leaves the leg bare to the knee, is confined round the waist with a girdle of cotton or silk. A cotton shirt, with a short loose waistcoat covering the same; in many cases the vest is ornamented with rows of silver buttons, quarter dollars, or English shillings. The costume of the ladies of Malta consists of a black silk petticoat, bound round the waist, over a body of some other kind of silk or print: this is called a *half onnella*. The upper part is called the *onnella*, and is made of the same material as the former, drawn up into neat gathers for the length of a foot about the centre of one of the outer seams; in the seam of one of the remaining divisions is inclosed a thin piece of whalebone, which is drawn over the head, and forms an elegant arch, leaving the face and neck perfectly open. The left arm is covered with one part of this habit, and the right is used for keeping down the angle of the other. The whole is extremely neat, but requires a peculiar grace in walking to show it off to advantage.

The dress of the peasantry is very similar to that worn by the ladies, differing only in material, which consists of striped native cotton of a substantial quality. It is not customary for the poor females of the country to wear shoes, though they all like to have a pair. Bager, in his history of Malta, says a countrywoman, making preparations to visit the town, asked her companion how long she had had her shoes; the answer was, "Since the time of the plague" (1818). "Oh," replied the other, "mine are much older than yours, for I have had them since the blockade of the French."

It is now universally acknowledged that Malta was first occupied by the Phœnicians, who were driven out by the Greeks. After the siege of Troy many of the Greeks returned to their homes, the rest scattered themselves over the islands of the Mediterranean. Some of them settled in Sicily, and built Syracuse and Agrigenti.

In the year 8620, the Carthaginians, who had settled themselves along the northern coast of Africa, seized upon Sicily and Malta. It was not without a great effusion of blood that the Greeks were driven from Malta, as they were continually receiving re-enforcements from Sicily, but under the

conduct of Hannibal, the famous Carthaginian general, they were defeated. A large square stone, with an inscription in the Punic language, marks the burial-place of Hannibal: it is near Ben Ghisa.

The thriving condition of Malta excited the cupidity of the Romans, who, after two expeditions, took possession about the commencement of the second Punic war. The Romans did every thing they could to conciliate the inhabitants, who were strongly attached to the Carthaginians by a common origin and language. They respected their laws, permitted them to coin their own money, and made them eligible to any office in the republic.

The Goths, who had overrun and made themselves masters of Italy and Sicily, and had pillaged and sacked Carthage, arrived at Malta about the year 506; and after occupying it for 87 years, were expelled by the army of Justinian, under the command of Belisarius. The island now remained under the dominion of the Emperors of Constantinople until the year 879, when the Saracens, who had already overrun all the East and conquered Spain, Portugal, Italy, and part of France, made a descent on the island of Gozzo, and massacred all the Greeks. From Gozzo they crossed to Malta, which nobly resisted for a length of time, but was at last obliged to succumb to superior force. The Saracens, upon taking possession of Malta, exterminated all the Greeks, and made slaves of their wives and children. They treated the Maltese, however, with every mark of respect, and allowed them the free exercise of their own religion. The advantages of the situation of Malta soon made itself apparent to the Saracens. Its numerous harbors gave them shelter in their piratical excursions, and they erected a fort on the present site of St. Angelo to secure their vessels from danger of attack. They also added new walls to those already erected around the Città Notabile. After they had remained in quiet possession of the island for 220 years, Count Roger, son of the celebrated Tancrede de Hauteville, in company with his brother William, expelled them from Malta, as also from Sicily and Naples.

The inhabitants of the islands, regarding Roger as their deliverer, proposed to name him sovereign, which he accepted; he was

accordingly crowned King of Sicily and Malta, notwithstanding the opposition of the Emperor of Constantinople and the Pope of Rome. Roger treated the Maltese with great kindness; he founded and enriched many churches; he allowed the Saracens to stamp their gold coin with "There is only one God, and Mohammed is the prophet of God," on one side, and on the other, "King Roger."

After the death of Roger II., Constance, his only daughter, who had espoused Henry VI., emperor of Germany, of the house of Swabia, ceded the islands of Malta and Sicily to her husband and the future emperors of Germany. Malta remained under the government of the German emperors for 72 years, during which time the natives signalized themselves greatly by their valor at sea. One of their admirals attacked and destroyed a squadron of the republic of Pisa, which had come to lay siege to Syracuse, and took the island of Candia from the Venetians, after having shattered their fleet and taken prisoner their admiral, Andrea Dandolo.

Manfred, the natural son of Frederick II., formed the horrible design of poisoning his father, and making himself master of his dominions. The cruel oppressions and tyrannical proceedings of this usurper excited a rebellion of the Maltese and Sicilians against his government, and finally caused Pope Urban IV. to absolve all his subjects from their allegiance to him. To save the consequences of such powerful opposition, he offered his daughter Constance in marriage to Peter, son of James, king of Aragon. This alliance, however, had no other effect upon Urban than of completing his enmity toward Manfred; and without any right, except that presumptuously assumed by his predecessors, he invested Charles of Anjou, king of France, with the possession of Sicily and Naples, and their dependent states. This proceeding was unjustly confirmed by his successor, Clement IV., who reserved to himself the duchies of Benevento and Ponto Corvo, in the kingdom of Naples, and a yearly tribute of 40,000 crowns, which Charles obligated himself to pay to the Papal See on St. Peter's Day. A battle, which took place between the forces of Charles and Manfred, on the plains of Benevento, on the 26th of February, 1266, de-

cided the fate of the kingdom in favor of the former. Manfred met the just punishment of his parricide and his other crimes by being slain on the field, and his wife and children were taken prisoners by the conqueror.

The daughter of Manfred, whose husband was now King of Aragon, with the title of Peter III., used all her influence to inspire him to assert his claims to the kingdom of Sicily and Malta. The tyranny of Charles had already rendered him obnoxious to the people over whom he governed, and it was not long before a desperate attempt was formed by a private Sicilian gentleman, who was secretly attached to Peter, to massacre all the French in the kingdom at a given signal. This famous conspiracy, known by the name of the "Sicilian Vespers," was carried into effect on Easter Day of the year 1282, during which the King of Aragon was proclaimed sovereign of Sicily, and publicly crowned in the Cathedral at Palermo. Charles was in Tuscany when the news of this tragical event reached him; he immediately set about making endeavors to gain his lost authority; but his fleet, commanded by his son, was discomfited by Admiral Roger, who commanded the vessels of the Aragonese.

The island of Malta, having suffered so much from the dissensions of its successive masters, was now destined to undergo even worse treatment from the individuals to whom it was successively given as a fief by the kings of Aragon and Castile. Notwithstanding the solemn promises made by King Louis, son of Peter II., at the just and earnest representations of the Maltese, that the island should, in future, be considered as unalienable from the crown of Sicily, it was twice afterward mortgaged by King Martin—first to Don Antonio Cordova, and subsequently to Don Gonsalvo Monroi—for the sum of 30,000 florins. The Maltese, wearied with making useless complaints, resolved to pay to Martin the sum for which the island was pledged. This offer was accepted; and in the year 1350, by a public act of the king, it was decreed that the islands of Malta and Gozzo should henceforth never be separated from the kingdom of Sicily, and that their inhabitants should enjoy equal privileges with those of Palermo, Messina, and Catania.

In 1516 this entire kingdom passed into the hands of Charles V. of Germany, the heir of all the Spanish dominions. Notwithstanding his confirmation of the previous declaration of his predecessors concerning the perpetual junction of Malta with Sicily, this emperor, for political reasons, resolved to cede the island to the Order of St. John of Jerusalem, the remains of which were at that time at Viterbo, in the Papal States. The act of the donation is dated at Castel Franco, near Boulogne, March 23, 1530; and the document of the acceptance of the gift, by the council of the Order, April 25 of the same year. The substance of the act was as follows:

That the Emperor Charles V., king of Sicily, gave to the Order of St. John of Jerusalem, in his name and in that of his successors, the islands of Malta, Gozzo, and Comino, with Tripoli in Africa, as a free and noble fief, with all the privileges of the sovereignty, under these conditions:

1. That every year the Order should present a falcon to the King or Viceroy of Sicily.
  2. That the bishopric of Malta should always be nominated by the king.
  3. That the chief admiral of the fleet should always be an Italian.
  4. That they should preserve to the Maltese all their rights and privileges.
- The Grand Master, having accepted these conditions, embarked to take possession of the island, where he arrived on the 26th of October, 1530, accompanied by a great many knights and principal officers of the Order.

During the reign of John de la Valette, founder of the city called by his name, Malta was destined to undergo its severest attack from the hands of the Turks. It was besieged by a powerful armament for four months, but without success, De Valette having succeeded in repelling all their attacks, and compelling them, in the end, to retreat with vast loss. The Order maintained possession of the island for the space of 268 years. About the year 1730 it suffered serious losses by the extinction of many of its commanders in Germany, Spain, Sicily, Portugal, and Aragon; and in 1792 an edict of France was issued, declaring the Order extinct within the French territories, and its possessions were annexed to the national domains. To show the dilapidated state of the revenue, it need only be mentioned that the receipts, which

in 1788 were three millions of livres, were in 1797 reduced to one million.

The French government, which had for some time manifested a spirit of hostility to the Order, now came forward to display it openly. The first division of the French fleet arrived before the port of Malta on the 6th of June, 1798. On the 9th, General Bonaparte, with the remainder of the squadron, stood off the island, and, through his consul, Carson, demanded free admission for the whole fleet. This demand being refused, the same day the French began to disembark at the Bay of St. Maddalena, and carried the small fort of St. George without the loss of a single life. The next day the French army had secured all the important posts in the country, and had advanced beneath the walls of the city, when the greatest uproar prevailed among the people on account of the treachery that had been discovered among several knights of the Order. Six days after the landing a council was called, and it was resolved to yield up the city into the hands of the besiegers. No sooner did the French find themselves the uncontrollable masters of the island than they enjoined all the knights to quit within three days. About \$50 were advanced to each for the expenses of his journey; but he was not permitted to depart until he had torn the cross from his breast and mounted the tri-colored cockade. By the articles of capitulation, the French engaged to pay the Grand Master an annual pension of 300,000 livres, and to each French knight resident in Malta a yearly allowance of 700 livres.

The French fleet, under the command of General Bonaparte, sailed from Malta in June, carrying with them all the rarities found in the public treasury, together with all the standards and trophies belonging to the Order, none of which ever reached their destination. They were contained in two ships, the *Orient* and *Sensible*—the former was blown up in the battle of Aboukir, and the latter fell into the hands of the British. The French soldiery committed so many depredations throughout the island, suspending the pensions to charitable institutions, and despoiling the churches, that the population became furious; and, when an attempt was made to sell the decorations of the cathedral

church of Città Notabile, sixty soldiers, with their commander, were massacred by the people. From this time all communications between the city and country ceased, and Valette was reduced to a state of blockade.

About this time it was blockaded by the English and Portuguese fleets. The Portuguese admiral was left alone to maintain the blockade during the temporary absence of the English squadron; on the return of which a fresh summons was sent for the place to surrender. Early in December the same was repeated, which was firmly and laconically answered in the negative. The blockade had now lasted six months, and the city exhibited a scene of frightful privation. The besiegers would not permit any person to leave the town, knowing that their doing so would relieve the garrison. Disease added its ravages to the general suffering, and soldiers and citizens became alike its victims. Month after month passed heavily over, and in August, 1800, the citizens being totally beggared, the army was put on half pay. Four months afterward it was entirely stopped, and their rations greatly lessened. Still they bore all with astonishing fortitude, being supported with the hope of speedy deliverance. At length the news of the interception of the supplies, and their capture by the English, disheartened many, though it did not decide them to capitulate. The condition of the town was dreadful beyond description. Fresh pork brought two dollars a pound; rats sold at an exorbitant price; dogs and cats were generally eaten, and horses, asses, and mules were similarly converted into food. On the 8th of September, 1800, a parley was held with the besiegers, when the terms of capitulation were arranged and ratified. The following morning the French sailed away, after having endured an obstinate blockade for two years.

In the year 1814, agreeable to the resolution of the Congress of Vienna, the islands of Malta, Comino, and Gozzo, were confirmed to the English crown, and they have ever since been considered by all the powers of Europe as a British dependency.

*Valetta.*—The streets of Valetta, the principal city of Malta, are regular and well paved, but, from the declivity on which some part of the city is built, many

of them are steep, with side-walks composed of stairs. They are kept remarkably clean, being swept every morning. The houses, which are built of stone, and are generally of three stories, have all flat-roofed terraces, which serves the double purpose of being an agreeable resort for a walk, and a receptacle for the rain which falls during the winter, from whence it runs into the cistern with which every dwelling is provided.

The principal hotels are the *Imperial Hotel* and *Morrell's Hotel*. Prices high.

Valetta is built upon a tongue of land extending into a bay, forming two splendid harbors; one called the Great Harbor, the other the Quarantine Harbor. The former is used for government vessels alone, the latter for foreign vessels, and those in quarantine. The city is closed by three gates: *Porta Reale*, which leads to the country; *Porta Marsamuscetto*, which leads to the Quarantine Harbor, and through which all strangers enter the city; and the *Marina Gate*, from the Great Harbor.

The *fortifications* which surround the town are very high, and many of them formed out of the solid rock. The walls measure about 15 feet wide, and are composed chiefly of the common limestone of the country; their whole circumference is two miles and a half. The ditch which crosses the peninsula from the Quarantine to the Great Harbor, cutting off all communication with the city, is about 1000 feet long, 120 deep, and 120 wide; this is crossed by five bridges. Beyond the counterscarp are many outworks and a glacis built in the same massive style, and well supplied with cannon, rendering the city one of the best fortified in the world.

During the existence of the Order, the knights of each language had a particular post assigned to them in case of attack. The knights of Provence had a rampart of St. John; those of France, St. James; those of Auvergne, St. Michael; those of Italy, St. Peter; those of Aragon, St. Andrew; those of England, St. Lazarus; those of Germany, St. Sebastian; and those of Castile, Santa Barbara. There was also a palace or inn for each of these languages, where all the members ate and assembled together for the purpose of consultation and the transaction of business such as preferred residing in their respective inns

to having private houses of their own were permitted to do so. The Superior of every language was dignified with a distinctive title, to which were annexed certain functions; for instance:

*Auberge de Provence.*—The Superior of the auberge was denominated the Grand Commander, who, by virtue of his office, was perpetual president of the common treasury, comptroller of the accounts, superintendent of stores, governor of the arsenal, and master of the ordinance; he had the nomination (subject to the approbation of the Grand Master and council) of all officers from the different languages, and to this he added the power of appointing persons to the various places of trust in the church of St. John, and in the Infirmary. This auberge is situated in the Strada Reale; it is a fine building, with a plain but imposing façade. Besides the chapel which this language owned in the church of St. John, it possessed another separate church, as did also several of the other languages.

*Auberge d'Auvergne.*—The head of this inn was called the Grand Marshal; and he had the military command over all the Order, excepting the Grand Crosses or their lieutenants, the chaplains, and other persons of the Grand Master's household. He intrusted the standard of the Order to that knight whom he judged most worthy such distinction. He had the right of appointing the principal equerry, and, when at sea, not only commanded the general of the galleys, but the Grand Admiral himself. This auberge occupies a site opposite the side-square of St. John's church in the Strada Reale.

*The Auberge of Italy.*—The Superior of this language was styled the Admiral. In the Grand Marshal's absence he had the command of the soldiery equally with the seamen. He also appointed the comptroller and secretary of the arsenal; and when he demanded to be named to the generalship of the galleys, the Grand Master was obliged to propose him to the council, which was at liberty to appoint or reject him at pleasure. This auberge is situated in Strada Mercanti, opposite to the Auberge de Castile. Over the entrance is a bronze bust of the Grand Master Canafa, with his coat of arms, and many trophies and ornaments of white marble, said to

have been cut from a large pillar which once stood in the Temple of Proserpine, in the Città Notabile. The small church of Sta. Catarina, which adjoins it, also belonged to this language.

*Auberge Castile.*—The chief of this inn was dignified with the title of Grand Chancellor. It belonged to his office always to present the vice chancellor to the council, and his presence was likewise necessary whenever any "*bulls*" were stamped with the great seal. Those who assumed this dignity were obliged to know how to read and write. This is the largest auberge in the city, and occupies a very delightful situation close under the walls of the ditch, commanding an extensive view of the country beyond. It is surmounted with a great display of ornamental sculpture, consisting chiefly of warlike trophies, arms, musical instruments, etc. In the centre is a marble bust of Grand Master Pinto. It is at present occupied by the officers of the English garrison. To the knights of this language appertained the church of St. James, in Strada Mercanti, a neat specimen of architecture, ornamented in a very chaste and simple style.

*Auberge de France.*—The Superior of this inn, during the existence of the Order, was called the Grand Hospitaller. He had the direction of the hospital, and appointed the overseer and prior to the infirmary, and also ten writers to the council. The officers who filled these employments were changed every two years. The Auberge de France is situated in Strada Mezzodi.

*Auberge of Aragon.*—The title of the Superior of this inn was the Draper, or Grand Conservator. He was charged with every thing relating to the conservatory—to the clothing and the purchase of all necessary articles, not only for the troops, but also for the hospitals. This building occupies a small square fronting on Strada Vescova, and is now the residence of the Lord Bishop of Gibraltar.

*Auberge of England and Anglo-Bavaria.*—The head of this establishment was dignified with the title of the Tancopolier. He had the command over the cavalry and the guards stationed along the coast. While the "language" of England existed, their inn was the building which fronts the square before the small church of Sta.

Catarina of the Italians on the one side, and Strada Reale on the other. After the Reformation, when all the English commanderies were confiscated by order of Henry VIII., this language ceded up its rights, and was succeeded by the Anglo-Bavarian, whose inn stands on the platform of St. Lazarus, facing the entrance into the Quarantine Harbor. This building is now occupied by officers of the British garrison.

#### PALACE OF THE GRAND MASTER.

This vast building, the residence of the Grand Masters of the Order, is surrounded by the four principal streets. It is 300 feet on each side, and has a spacious square in front, called Piazza St. Giorgio. It has two principal entrances, two court-yards, with fountains; one of them is now used as a racket-court for the amusement of the officers of the garrison.

The interior of the palace consists of a lower and upper story, each containing a range of apartments running round the building. The halls and apartments in the upper story are very elegant, many of them embellished with views commemorative of the battles of the Order. Some of the paintings are of superior workmanship. Among the several masters whose genius adorns these walls are Caravaggio d'Arpino and Cavalier Fauray. In the waiting-room are some fine productions by Maltese artists. The principal pieces are St. George and the Dragon, St. Michael, St. Peter, Mary Magdalene, and Æneas. Most of the ancient paintings were placed here by the Grand Master Zandadari, and are chiefly scriptural illustrations.

The most interesting sight in the building is the *Armory*. It occupies a large saloon extending the whole length of the building, and contains the armor and a great many warlike weapons belonging to the Knights of Malta, with numerous trophies of their splendid victories. It also contains 20,000 muskets, 1000 pistols, 30,000 boarding-pikes, belonging to the garrison. There are 90 complete coats of armor for mounted knights, and 450 cuirasses, casques, and gauntlets for infantry. The last-mentioned armor is arranged along the upper part of the room, in regular order, with their respective shields, on which is portrayed the white cross of the

Order on a red field. The armor of the mounted cavaliers and men-at-arms is of different kinds; some burnished, and others painted black and varnished. The complete suits of armor are placed upright on stands, and posted up along the rows of muskets at certain distances from each other, looking like so many sentinels, and giving a very sombre appearance to the whole room. A trial was once made of the force of resistance of one of these suits, and several musket-balls were discharged against it at 60 yards' distance, which only produced a very shallow concavity. This piece of armor may be seen with the rest.

At one end of the room is a complete suit of black armor, standing about seven feet high and three and a half wide. It is not very probable that this has been often used. The helmet alone weighs 37 pounds. Close by the above is an open case, in which may be seen many curious specimens of musketry, pistols, swords, daggers, etc., chiefly trophies taken by the knights in their engagements with the Turks. The sword of the famous Algerine general Dragut is preserved among the spoils. Before this case is a cannon made of *tarred rope* bound round a thin lining of copper, and covered on the outside with a coat of plaster painted black. This curious specimen of ancient warfare was taken from the Turks during one of their attacks upon the city of Rhodes. It is about five feet long and three inches bore. At the other extremity of the room is the complete armor of the Grand Master Alofio Wignacourt, beautifully enchased with gold; above which is a drawing of the same, armed cap-a-pie, a copy from the masterpiece of the famous Caravaggio which is in the dining-room.

On the most elevated part of the palace is the *Torretta*, a small quadrangular tower, from whence vessels of war are signalized. In the lower part of this building were formerly preserved the treasures of the Order, among which was the sword, shield, and golden belt of Philip II., king of Spain, sent by him as a present to the Grand Master La Valette. There are several other apartments in the palace well worth examination.

*The Church of St. John.*—This edifice holds the first rank among the *sights* of Malta, and should you have but time to

visit one place in Malta, let this be the one. It was built nearly three centuries ago, at the time La Cassiera was Grand Master, and was subsequently enriched by donations of the Grand Master who succeeded him, and also by several sovereigns of Europe. The façade of the church is heavy and monotonous, but the interior is magnificent. The choir is ornamented with an admirable piece of sculpture in white marble on a raised base, representing the baptism of Christ by St. John, in two figures as large as life. This piece was from a design by the famous Maltese artist Caffà, and completed after his death by Bornini.

The grand altar, which stands at the uppermost part of the nave, is very sumptuous, and deserves notice on account of the various colored marble and other valuable stones of which it is constructed. Before it, on either side, on a raised pavement, stands a chair covered with a rich canopy of crimson velvet; that to the left is occupied by the bishop, and the one on the right is destined for the sovereign of the island, over which is placed the escutcheon of Great Britain. Close by the latter is a seat prepared for the governor of the island. The pavement is composed of sepulchral slabs, worked in mosaic with various colored marble; many of them contain jasper, agate, and other precious stones, the cost of which must have been very great. These cover chiefly the graves of the knights and other servants of the Order, and bear each an appropriate epitaph, or rather a panegyric on the virtues of the deceased. Many have had their escutcheons set in beautiful mosaic, looking as bright as if laid down but yesterday.

The chapels of the different languages of the Order which run parallel with the nave form the two aisles, and are very splendidly decorated; the roofs are constructed in the shape of a dome in the interior, and are very profusely carved with different ornaments in alto-relievo.

The first arch on the right hand as you enter the church leads to the chapel of the Crucifixion, in which are several very fine paintings, especially the one behind the altar, the Beheading of St. John, by Michael Angelo Caravaggio. From this chapel a flight of stairs leads to a subterranean apartment, in which stands a rustic chapel.

The second arch covers the chapel of the Portuguese knights; the walls are ornamented with paintings. It contains two splendid mausoleums of grand masters—that of Emanuel Pinto and Manoel de Vilhena: the latter is of bronze, very costly, sustained by two lions of the same material. The fourth arch leads into the chapel of the Spanish knights. Over the altar is a painting of St. George; those on the side walls represent the trial and martyrdom of St. Lawrence. In this chapel are four magnificent mausoleums of grand masters: Martin de Redin, Raphael de Cotoner, Perillos E. Roccaful, and Nicolas Cotoner: the two last are very grand. The fifth arch leads to the chapel of the knights of Provence. This contains a plain black mausoleum of the Grand Master Gorsan. The paintings above the altar represent St. Sebastian. The sixth and uppermost arch leads to the chapel of the Virgin. On the side-walls are three silver plates, with a bundle of keys suspended from each. These were trophies taken from the Turks.

To the left hand, on entering the church, is a splendid copper mausoleum of the Grand Master Zondadari. The whole is supported by a marble base, and flanked with two fine pillars of the same material. The metal statue of the knight, as large as life, in a reclining posture, and the various ornaments which surround it, are very grand. It is considered a splendid production of art.

The first arch down the aisle, on the left, leads to the vestry, in which are several paintings and portraits of grand masters. The second chapel is that of the knights of Austria. The altar-piece represents the Adoration of the Wise Men, and on the side-walls the Murder of the Innocents and the Birth of Christ. The fourth chapel is that of the Italian knights. It contains the mausoleum of the Grand Master Carafa. The altar-piece is the Espousals of St. Catharine. There are two drawings by Caravaggio, Jerome and Mary Magdalene. The next chapel is that of the knights of France. In this chapel there are two monuments of grand masters. That of Prince Ludovico Philip d'Orleans, who was interred here, is very fine. Over the altar is a fine picture, the Conversion of St. Paul; on the side-walls, the Holy Family and St. John in the Des-



ert. The sixth and last chapel is that of the knights of Bavaria. It was also used by the English knights of the Order. Over the altar is a drawing of St. Michael and the Dragon.

From this chapel a staircase leads to the crypt, in which are the tombs of several grand masters. Among these is that of L'Isle Adam, the first commander of the Order in Malta, the famous La Valette, Vignacourt, La Cassiera, Cardinal Verdala, and Pietro de Monte.

Among the many public institutions of Malta is one well worthy of imitation in our own country. Even Austria is far ahead of us in this respect. That is, the *Monte di Pietà*, or *Public Pawnbrokery*. It was established in 1597 for the purpose of affording pecuniary relief to the distressed at reasonable interest, thereby preventing them from having recourse to usurious contracts. Any sum of money, however small, is advanced to applicants on the security of property given in pawn, such as gold, silver, and other precious articles, or wearing apparel, whether worn or new. The period of the loan is for three years on pawns of the first description, and never more than two on those of the latter, renewable at the option of the parties, who are also at liberty to redeem their pawns at any time within the period on payment of interest in proportion. The rate of interest is 6 per cent. per annum. The unclaimed pawns at the expiration of the period are sold at public auction, and the proceeds, after deducting the sum due the institution, are payable to the person producing the ticket.

People in good circumstances often avail themselves of this accommodation.

*Citta Vecchia*, or the old city, is situated on the centre of the island, and is called *Medina* by the natives. It is well worth a visit. Its situation is so high that, on a clear day, the whole island, and the coasts of Sicily and Africa, may be seen at the distance of sixty miles. This city is surrounded by walls, and defended with bastions and other modern fortifications. In early times it bore the same name with the island, *Melita*.

On the election of grand master, the ceremony of inauguration was performed in this city. Early in the morning the sovereign left Valetta, accompanied by his

court, and escorted by a body-guard, with bands of music. On his arrival near the city he was saluted by the musketry and by the principal *giurato*, who presented him with a bunch of artificial flowers, with an appropriate speech, and afterward kissed his hand. The procession then proceeded until it joined the bishop and the clergy, who came out to meet them. The Grand Master was afterward placed under a canopy borne on four poles by the *giurati*, and continued walking until he arrived at the gates of the city, where a place was prepared for him to kneel upon, before which a cross was erected. After the gates were shut the first *giurato* stepped forward, having in his hand a silver dish, with two keys laid upon it of the same metal, and making a very low bow, addressed the sovereign in the following words: "Most Serene Lord, the Divine Majesty has been pleased to favor us and this city by placing over us so great a prince as lord and master; and the high honor is conferred upon me of presenting to your serene majesty the keys of this city, in order that you may take possession thereof. Therefore my colleagues and myself, in all humility, beg your most serene highness to deign to swear upon the habit of the Grand Cross that you will observe all the privileges, and franchises, and usages of this city and of the island of Malta, which were conceded to them by the most serene sovereigns of Aragon and Sicily, and by the magnanimous grand masters of this sacred Order, the predecessors of your most serene highness, and command the same to be observed." The Grand Master then laid his hand upon the cross on his breast, and said, "I am bound to do so; I swear." After the keys were delivered into his hand the procession proceeded to the Cathedral, where a solemn *Te Deum* was sung, and after the celebration of mass the pageant terminated.

The ceremony of consecrating the bishops of Malta is also performed in the Cathedral of this city.

Near to the city is the celebrated *Grotto of St. Paul*, situated underneath a church dedicated to the same saint. According to tradition, St. Paul, accompanied by the Apostle Luke and Trophimus, resided in this cave for the space of three months—the time of his stay upon the island. The

reverence for this cave very much increased about the beginning of the 17th century, when a citizen of Cordova, named Fra Giovanni, left his native country and came to Malta to tenant it. This anchorite had a chapel erected over the grotto, which he dedicated to St. Publius, which was afterward much enlarged by the Grand Master Lascaris, and enriched with donations of a vast number of relics by the reigning pontiffs of Rome. Among these is a piece of the true cross, a little of the Virgin Mary's milk, some remains of not less than six of the apostles, and of about fifty other saints. The grotto is about thirty-six feet in diameter, and about eight feet high. A fine marble statue of St. Paul occupies the middle of the cave, before which several lights are kept continually burning.

The *Catacombs of St. Paul* are very celebrated; they are situated about five minutes' walk from the church, the sacristan of which will supply tapers and light you through.

Among the numerous places of interest on the island are the *Tombs of Bingemma*; *St. Paul's Bay*: there is a small chapel built on the spot where the barbarians lighted a fire to warm the shipwrecked crew; *Calypso's Grotto*, sung by Homer and dilated upon by Fénelon in his *Telemachus*. The *Church of Mellicha* is built over the *Grotto of the Madonna*. The church contains a vast number of presents to the Virgin. In the grotto there is a spring of water surmounted by a large statue of the Virgin. The natives assert that this image has been several times taken up and offered a more respectable place in the church, but that during the night she has again chosen to return down forty stairs to her old position. The cave is filled with headless statues of gods and goddesses, and, according to the testimony of the sacristan, owe their decapitation to the French during their short occupation of the island.

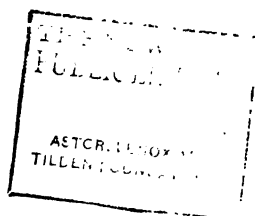
There is a very good theatre in the *Strada*

*da Teatro*; it was erected by the Grand Master Wilhena in 1731. The government grants its use free of charge, and it is supplied nearly all the year round with Italian operas. Occasionally the naval and military officers perform for the amusement of the public.

The traveler may find the commissionaires of Malta a hard set to get rid of. The author had one follow him round for over an hour, although in the interim he told him fifty times to go about some other business, and only got rid of the rascal by dodging him in a crowd at the post-office. Mr. Prime very truly remarks when he says, "And plunging down the steep narrow streets to the landing-place, overturning half a dozen commissionaires, each of whom swore that he was the man that said good-morning the day previous, and became therefore entitled to his five francs (for no one need imagine that he will land at Malta without paying at least three commissionaires and five porters, if he carry no baggage on shore, or twice as many if he have one portmanteau)." The only remedy we can advise is to take one the moment you land, to protect you from the rest.

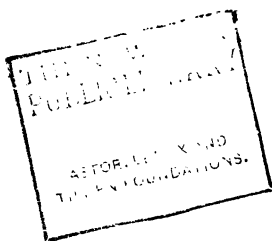
*From Malta to Alexandria*, distance 900 miles; average time 3 days 20 hours.

In addition to the *Messageries Maritimes* line of steamers from Marseilles to the East, there are several other lines more direct and cheaper, viz.: there is a line (the *Austrian Lloyd's*) direct from Trieste to Alexandria; also by the Ionian Islands and Greece, by Vienna, the Danube, and Constantinople; but the most direct, cheapest, and perhaps best is from Paris *via* Mt. Cenis, Turin, Ancona, and Brindisi, in 29 hours, and an average sea passage of 73 hours. The fare from Turin to Alexandria is only 291.57 frs.—this is by the company *Adriatico Orientale*. Your ticket gives you the facility for stopping at Boulogne, Ravenna, and Ancona. The sea passage is one day shorter than by any other route.









# EGYPT.

## GEOGRAPHY.

## [EGYPT.]

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"OUT of Egypt have I called my son." Through Abraham's eyes we first see the ancient Pharaohs, the earliest seat of art, science, and literature. What inducements to the Christian, the scholar, and the antiquary to visit Egypt, famous alike for the historical events of which it has been the theatre, its magnificent monuments, and balmy atmosphere.

This most interesting of lands occupies the northeastern corner of the African continent. The waters of the Mediterranean form the northern limit of its soil. Upon the south it is bounded by Nubia, upon the east and west by the Red Sea and the Libyan desert. The lowest of the Nile cataracts marks the frontier between Egypt and Nubia, where the modern town of Assouan stands beside the river's bank, and the foaming waters hurry past the temple-covered islands of Elephantine and Philæ. From the shores of the Mediterranean to the first cataract, the valley of the Nile measures, in a direct line from north to south, an extent of 550 miles. But the breadth of Egypt bears only a very limited proportion to its length, in so far, that is, as the habitable portion of the country is concerned. Its breadth on the coast is 160 miles, but it gradually tapers off to a point at Cairo, a distance of 104 miles from the mouths of the Nile, and the rest of the habitable country is chiefly comprised in the narrow valley of the Nile up to Benisooof, a distance of 83 miles. At this point it spreads to the west to form the valley of Faioum, which borders on Lake Moëris. This vale is nearly circular in its shape, 40 miles in diameter, and of great fertility and beauty.

It is estimated that the whole cultivable territory of Egypt, including its lateral valleys, is about 16,000 square miles. That portion situated between Lake Mareotis on the northwest and Lake Menzaleh on the northeast, watered by the Damietta and Rosetta mouths of the Nile, is called the Delta or Lower Egypt. That portion which includes the valley of the Nile from the apex of the Delta up to Manfaloot is called Middle Egypt. That portion which comprehends the remainder of the valley up to

the first cataract is called the Said, or Upper Egypt. These are farther divided into 13 provinces, viz., seven for Lower Egypt, three for Middle Egypt, and three for Upper Egypt. The entire population is estimated at 5,500,000. Of this number 5,000,000 are Egyptian Arabs, 200,000 Copts or Christian Egyptians, 15,000 Turks, Bedouin Arabs 70,000; the balance Syrians, Greeks, Armenians, Jews, Mamelukes, Franks, white slaves, and negro slaves.

The great majority of the Egyptian Arabs are engaged as *fellahs*, or husbandmen, and their social condition is of a very low grade; they are generally poor, apathetic, and sunk alike in ignorance and indolence. Those who reside in the towns, and are engaged as artisans and shopkeepers, exhibit a higher degree of intelligence; but credulity and fondness of frivolous amusements are their chief characteristics: when not engaged in their professional or religious duties they are generally found in the coffee-houses, listening to story-tellers, or in places of public resort, where mountebanks, jugglers, serpent-charmers, and dancing-girls are performing.

The Copts dwell chiefly in towns, and are generally employed in offices of trust.

The Armenians and Jews are here, as in other parts of the East, among the most useful and industrious portions of the population, the latter acting chiefly as money-changers, jewelers, brokers, etc.; but neither of these classes are numerous, and the Jews are almost confined exclusively to Cairo and Alexandria.

The great feature of Egypt is the Nile, without which the whole country would be a desert; but throughout a course of 800 miles it has not a single tributary. You naturally expect, when you have tracked him that distance, to find the vast volume of waters shrink; but no, his breadth and strength below was all his own, and throughout that long descent he has not a single drop of water but what he brought himself. Greater than the Rhine, Rhone, or Danube, you perceive that vast body of water as steadily flowing between its uniform banks among the wild Nubian hills as in the plain of Lower Egypt.

The fertility of Egypt is entirely due to the annual rise of the Nile, which every year overflows its banks and spreads over the adjacent lands, so as to lay the whole country under water. Throughout Middle Egypt the river is accompanied to the westward by an artificial channel, called the Bahr Yousef, or Canal of Joseph; this is connected with the Nile by numerous small streams, which serve to distribute the water over the valley. In Lower Egypt, in addition to the Rosetta and Damietta branches of the Nile, there are several subordinate streams and channels, some of them of artificial construction, intended to serve the purpose of irrigation, and to retain the waters of the Nile when the inundation has retired.

The river annually begins to rise about the end of June, and continues rising until the first of October, at which time the traveler may have the opportunity of witnessing the singular appearance of the country. It then remains stationary a few days, and afterward gradually retires to its proper bed. At this period of the year the Nile-waters are charged with a thick sediment, a portion of which is left as a deposit upon the soil, to which it imparts the most fertilizing properties.

The rise of the Nile is due to the periodical rains of Abyssinia and the countries farther south, whence the river derives its waters, and upon the greater or lesser quantity of which the height of the inundation depends.

The height which the stream reaches above its ordinary channel is carefully noted; as the extent of land subjected to irrigation, and the length of time during which it will remain under water, are dependent on this, and the occurrence of a good or bad harvest may henceforth be predicted with certainty.

We know by the testimony of antiquity that the inundations of the Nile have been the same, with respect to season and duration, for over 3000 years. They are so regular that the value and annual certainty of this gift regulates the public revenue; for when, by means of Nilometers, it is ascertained that the waters promise an unusually prosperous season, the taxes are proportionally increased.

At Cairo, just above the point of the delta, the ordinary rise is about 23 feet.

A less rise than this is insufficient for the purposes of the husbandman; and a greater rise sometimes occasions serious mischief to the villages, which are every where built on the summits of mounds, so as to be out of the reach of inundation. The limit of the inundation is so marked that, in many parts of Egypt, it is possible to walk with one foot on a fertile and teeming soil, and with the other on a barren waste. Every spot reached by the water is a lovely light green color—green, “utterably green,” save where the mud villages which here and there lie in the midst of the verdure like the marks of a soiled foot upon a rich carpet. These villages are mostly distinguished by the minaret of a well-built mosque or the oven-like dome of a sheik’s tomb, screened by a grove of palms. The number of birds one sees here is unequaled in any other country: vultures and cormorants, geese and pelicans, hoopoes and zizacs, and the white ibis, the gentle symbol of the god Osiris.

The waters of the Nile are pure and sweet, and are used by the Egyptians for all ordinary purposes; but during the inundation (and also for some weeks previously), the river is so charged with sediment that the water requires to be filtered in order to fit it for drinking, and jars of porous earthenware are used for the purpose of cooling and purifying it. The changes in its color are in the highest degree curious during the inundation. The waters are of a greenish hue; they afterward change to a deep brownish red, closely resembling the appearance of blood, and again become clear after subsiding into their ordinary channel.

According to Josephus, Menes was the first king of Egypt. He ascended the throne 2820 years before Christ, or 4182 years ago. The origin, however, of the Egyptian nation, and the history of their kings, are involved in the greatest obscurity and uncertainty. About 200 years later Saophis built the great Pyramid, and 40 years after Sen-saophis built the second Pyramid. 1920 years B.C. Abraham arrived in Egypt. During the dynasty from Lower Egypt in the year 1706 B.C.,



Joseph arrived, and died 1635, during the same dynasty.

In the year 1575, Amosis, from Thebes, founder of the Diospolitan dynasty, took possession of the throne. This was the king "who knew not Joseph." Four years later Moses was born, and in his fortieth year he fled from Egypt. This dynasty reigned 750 years, at which time the Ethiopian dynasty was founded, and lasted 114 years, during which time the captivity of the "ten tribes" took place.

In 664 B.C. the dynasty of Saites was established, which remained in existence 189 years. The Egyptians had at this age attained to great wealth and civilization, and had established a regular and well-organized system of government, while the greater number of the surrounding nations were involved in the grossest barbarism.

At length, in the year 525 B.C., Cambyzes, emperor of Persia, added Egypt to his other provinces. It continued attached to Persia for 193 years, though often in open rebellion against its conquerors.

Alexander the Great had little difficulty in effecting its conquest, which was done in the reign of Darius, 336 B.C. It has been inferred from the foundation of Alexandria, which soon became the centre of an extensive commerce, that he intended to establish in it the seat of the government of his vast empire. On the death of Alexander, Ptolemy, the son of Lagus, became master of the country. Under this able prince and his immediate successors Egypt recovered the greater portion of its ancient prosperity, and was for three centuries the favored seat of commerce, art, and science.

The feebleness and indolence of the last sovereigns of the Macedonian dynasty, ending with Cleopatra, facilitated the conquest of Egypt by the Romans. Augustus possessed himself of it after a struggle of some duration, and for the next 666 years it belonged to the Roman and Greek empires, constituted their most valuable province, and was for a lengthened period, as it were, the granary of Rome.

In 640 A.D. Egypt submitted to the victorious Amrou, general of the Caliph Omar. Amrou, in his letter to the caliph announcing the event, says, "I have taken the great city of the West. It is impossible for me to enumerate the variety of its

richness and beauty, and I shall content myself with observing that it contains 4000 palaces, 400 baths, 400 theatres or places of amusement, 12,000 shops for the sale of vegetables, and 40,000 tributary Jews."

Under Omar and his successors it continued until 1171, when the Turkomans expelled the Caliphs. The dynasty of the Abbassides, descended from Abbas, uncle of Mohammed, ruled Egypt nearly the whole of this time. In the year 754 Bagdad was founded and made the seat of the empire, and thirty years later the famous Haroun al Raschid, the hero of the Arabian Nights, ally of Charlemagne, and dread of the Romans, governed Egypt.

The Turkomans were again expelled by the Mamelukes in 1250. The latter raised to the throne one of their own chiefs, with the title of sultan, and this dynasty reigned over Egypt till 1517, when the Mamelukes were totally defeated, and the last of their sultans put to death, by the Turkish sultan Selim. The conqueror did not, however, entirely suppress the Mameluke government, but merely reconstructed it on a new basis, placing at its head a pacha appointed by himself, who presided over a council of 24 Mamelukes, bays or chiefs.

This state of things continued till 1798, when a French army, commanded by Napoleon Bonaparte, landed in Egypt. The Mameluke force having been annihilated or dispersed in a series of engagements with the French, the latter succeeded in subjugating the country. Bonaparte having returned to France, the French in Egypt were attacked in 1801 by a British army, by which they were defeated, and obliged to enter into a convention for the evacuation of the country.

The British having not long after also evacuated Egypt, it relapsed into its former state of anarchy and confusion, from which it was at last rescued by the ability and good fortune of Mehemet Ali. This extraordinary man, a native of an obscure village of Albania, having entered the military service, partly by his bravery and partly by his talent for intrigue, raised himself to the dignity of pacha in 1804. The viceroyalty is hereditary in Mehemet Ali's family. The present pacha is Ismail Pacha, son of Ibrahim Pacha.

The public affairs of Egypt are conducted by the pacha, who has absolute power, as-

sisted by a council of state, composed of princes of the blood, four generals, and four grand dignitaries. The ministers are, President of the Council, Minister of Foreign Affairs, Minister of Finance, Minister of the Interior, Minister of War, Minister of Marine, Commander-in-chief of the Army, Chief of the National Guard, Director of the Arsenal, President of Health, Governor of Alexandria, and Governor of Cairo.

*Money.*—The currency of Egypt is piastres and paras. 40 paras = 1 piastre = about 5 cents U. S. currency. An American dollar is worth 19 piastres, and five-franc pieces 19 piastres 10 paras. The best money to draw or take to Egypt is sovereigns. The smallest copper coin is five-para pieces, worth about five eighths of a cent.

As it is impossible to get money in Upper Egypt, the traveler must make all his arrangements before leaving Cairo, and be particular to provide himself with plenty of piastres, twenty, ten, and five-para pieces.

### ALEXANDRIA.

The sea-port and commercial capital of Egypt contains nearly 300,000 inhabitants. The principal hotel is the *Hôtel de l'Europe*, well conducted by the same proprietor as the *New Hotel*. The prices are 50 piastres per day, which includes breakfast, dinner, tea, and bedroom; a sitting-room is charged extra; also 25 cents for service per day, and the same for a candle. The price of a boat for landing should not be over five piastres (25 cents), and from five to ten will enable you to pass your baggage without examination at the custom-house. The better plan is to make a bargain with the commissionaire to take you and your baggage on shore, see it through the custom-house, and land you at the hotel; if he will do it for twenty-five piastres, pay it. If you do not make a bargain, and escape alive from the rapacity of the boatmen, who are never satisfied, no matter how well paid, you will experience a lively time in getting rid of the most importunate of human beings, the Alexandria donkey-drivers. A crowd of New York hackmen is a heaven of repose in comparison. They will hem you in on every side, backing their don-

keys at you, that the only possible way of escape is to mount one of them. For this ride you should not pay over one piastre, but they would not be satisfied with ten; a native would not pay half.

As you approach the level shores of Egypt, gradually a column rises up out of the sea, and stands upon the horizon, faintly marked against the liquid sky. Soon after, swarms of windmills emerge from the same watery bed; gradually, on the extreme left, rise the pacha's palace and lofty harem; gleaming sand-banks fill up the interval. The buildings that come one by one into view are Alexandria, and the tall column that first attracts the stranger's view is known as Pompey's Pillar.

This city was founded by Alexander the Great 332 years before Christ. It is admirably situated between the west mouth of the Nile and Lake Mareotis, and is connected with the Rosetta mouth of the Nile by the Mahmoudieh Canal, reopened in 1819 by Mehemet Ali. Its length is 48 miles.

The modern city is partly built on the celebrated island of Pharos and the isthmus that connects it with the main land. The ancient city was built on the main land opposite the present site.

Alexandria has two ports—that on the west, which is the best, is called the old harbor, that on the east the new.

Since the opening of the canal, Alexandria has increased wonderfully in size, and regained much of that commercial importance for which it was in ancient times so celebrated. It is much indebted for this change to the establishment of a steam communication with India by way of Egypt, as well as by the lines of steamers connecting it with Marseilles, Trieste, and the whole of the Levant. There are lines now running from Alexandria to Corfu direct, also *via Smyrna*; to Southampton *via Malta*; to Marseilles *via Malta*; to Constantinople *via Jaffa* and Beyrout; to Constantinople direct (two lines); to Marseilles *via Messina* and the Italian coast; to Trieste *via Syria* and *via Malta*. It is quite clear that Egypt, and, consequently, Alexandria, must, from its position, become every day of more and more importance to the nations of the world.

The population of Alexandria is very "mixed," consisting, besides the native

Turks and Arabs, of Armenians, Greeks, Syrians, Maltese, Jews, and Europeans of almost every nation, in such numbers that it may be questioned whether the strangers you notice in the streets would not be more than a match for the natives. The shops, displaying every article of furniture, and of male and female attire, from the Parisian bonnet of the latest fashion to the very humblest article of dress, all conspire, in conjunction with the style of the buildings, to take away from this place the appearance of an Oriental city.

A recent English writer says that "the most that can be said for Alexandria is that it is an inferior Continental town; its streets peopled with Englishmen, Italians, and Greeks, whose wives dress in bonnets and Paris mantles, and go out shopping in the afternoon in one-horse clarences and pony phaetons. Mosques there are, it is true, but, being in the back streets, they are unseen except by the curious in such matters. There are also bazars, but they are far from picturesque, and decidedly dirty. As for turbans, I could not but observe a tendency in people to wind cloths round their heads, but it was a hard race between them and the wearer of hats. I was pleased to see a great many camels, and to observe that there were no trees but palms, and no plants but orange-trees and bananas. But, on the whole, I thought Alexandria Eastern only in name, position on the map, and from the fact of its possessing Cleopatra's Needle and Pompey's Pillar."

There are few objects to detain the traveler more than one or two days in Alexandria; he will find, however, great amusement in the novelty and drollery of the scene around him. Mr. Prime, in his "Boat Life," gives a most faithful and graphic description of it. He says, "The Egyptian donkey is the smallest imaginable animal of the species; the average height is from three feet and a half to four feet. These little fellows carry incredible loads, and apparently with ease. In the square were scores of them. Here an old Turk, fat and shaky, his feet reaching to within six inches of the ground, went trotting across the square; there half a dozen half naked boys, each perched between two goat-skins of water. Four or five English sailors, full of wonderment at the

novel mode of travel, were plunging along at a fast gallop, and got foul of the old Turk. The boys, one of whom always follows his donkey, however swift the pace, belaboring him with a stick, and ingeniously poking him in the ribs or under the saddle strap, commenced beating each other. Two ladies and two gentlemen, India passengers, taking their first donkey-ride, became entangled in the group. Twenty long-legged single-shirted *fellaheen* rushed up, some with donkeys and some with long rods. A row of camels stalked slowly by, and looked with quiet eyes at the increasing din; and when the confusion seemed to be inextricable, a splendid carriage dashed up the square, and fifty yards in advance of it ran, at all the speed of a swift horse, an elegantly-dressed runner, waving his silver rod, and shouting to make way for the high and mighty somebody; and forthwith, in a twinkling, the mass scattered in every direction, and the square was free again. The old Turk ambled along his way, and the sailors surrounded one of their number who had managed to lose his seat in the hubbub, and whose curses were decidedly home-like."

The grand *Square of the Consuls* is the centre of European Alexandria. The houses that surround it have no particular character, but recall somewhat the houses of Italian sea-ports. On this square are the principal hotels, bankers, steamship offices, and the dwellings of most of the consuls. Near the northeast corner of the square is the Protestant Episcopal Chapel, where services are performed on Sundays both morning and afternoon. At each extremity of the square is a fountain, which at sunrise and sunset is surrounded by Arabs performing their ablutions, modesty not being one of their characteristics.

*Pompey's Pillar.*—The name given to this column is without historical foundation; the Greek inscription found upon it proves it to have been erected by Publius, prefect of Egypt, in honor of Diocletian, who besieged Alexandria A.D. 296, which, after eight months' defense, was obliged to capitulate, when thousands were massacred by fire and sword. The height of the pillar, including the shaft, capital, and pedestal, is one hundred feet. The diameter at the base is ten feet. It is of red polished granite, elegant and in good style,

but the capital and pedestal are inferior and unfinished.

*Cleopatra's Needles.*—These two obelisks, which may be seen at the east part of the city, near the shore, the one standing, the other lying down and nearly covered with earth, are of red granite, and formerly stood before the Temple of Neptune, at Heliopolis; one of them is 65 feet high, the other 70. Their diameter at the base is between seven and eight feet. They were quarried in the reign of Thothmes III., 1495 B.C., and are consequently now 3363 years old. Mehemet Ali gave the fallen one to the British government, but they concluded it was hardly worth the money it would cost to remove it. There is one in Rome and one on the Place de la Concorde, Paris, very similar, and of the same stone.

*The Catacombs.*—At a distance of about three miles from the hotels may be seen these remarkable tombs. They can be reached by either land or sea; if by land, which is preferable, you pass some ancient tombs partially sunk in the sea; having been mistaken for baths, the natives gave them the name of *Bagni di Cleopatra*. It will be necessary to take a guide with you, unless you have a dragoman by the day.

*The Pasha's Palace*, built by Mehemet Ali, is well worth a visit. A permit is necessary, but may be obtained without difficulty. The building is finely situated, facing the sea, and is surrounded by beautiful gardens. The grand staircase of Carrara marble, and the audience chamber, which is of circular form, are well worth seeing. The buildings of the harem, which stand opposite the palace, can not be visited.

You will not require your passport again in Egypt. You may either leave it at the consul's, to whose office it will be sent from the steamer, until your return to Alexandria, or take it with you to Cairo. By all means call on our consul, who will only be too happy in rendering you any service in his power.

Before leaving Alexandria it would be well to examine and see if you have every thing requisite for your trip up the Nile that you can not get reasonably or at all at Cairo. As the shores are lined with every variety of game, of course a fowling-piece is absolutely indispensable. A good pistol

is also necessary. Ammunition is very expensive in Egypt; bring a good supply from London, Paris, or Malta. It can be purchased at the latter place as cheaply as in London. A telescope and opera-glass—buy both in Paris; the telescope is not absolutely necessary. Wines of all descriptions can now be found at Alexandria, although something might be saved if coming direct from Marseilles; and Marsala, which is considered by some a good wine on the Nile, can be purchased at a low price at Malta. Nearly every thing requisite for the traveler may now be obtained in Cairo, although at a slight advance. The Latakia tobacco, which is the best that grows, had better be purchased in Alexandria, if you smoke.

Do not make any engagement with a dragoman until you arrive at Cairo; you will find them better there. The regular price of a dragoman per day in Alexandria is five francs or sixteen piastres. Achmet Talem, who may be found at the Hotel de l'Europe, or on board the steamer after its arrival, is very intelligent and trustworthy. The author employed him during his stay in Alexandria, and liked him much.

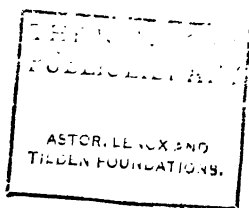
As one has plenty of time for reading on the Nile, lay in a good stock of such literature as you best enjoy, either at London or Paris, although a fair stock may be found both at Alexandria and Cairo. For works on Egypt, buy Wilkinson's "Ancient Egyptians," "Modern Egyptians," and "Survey of Thebes;" Pococke and Hamilton's "Egypt."

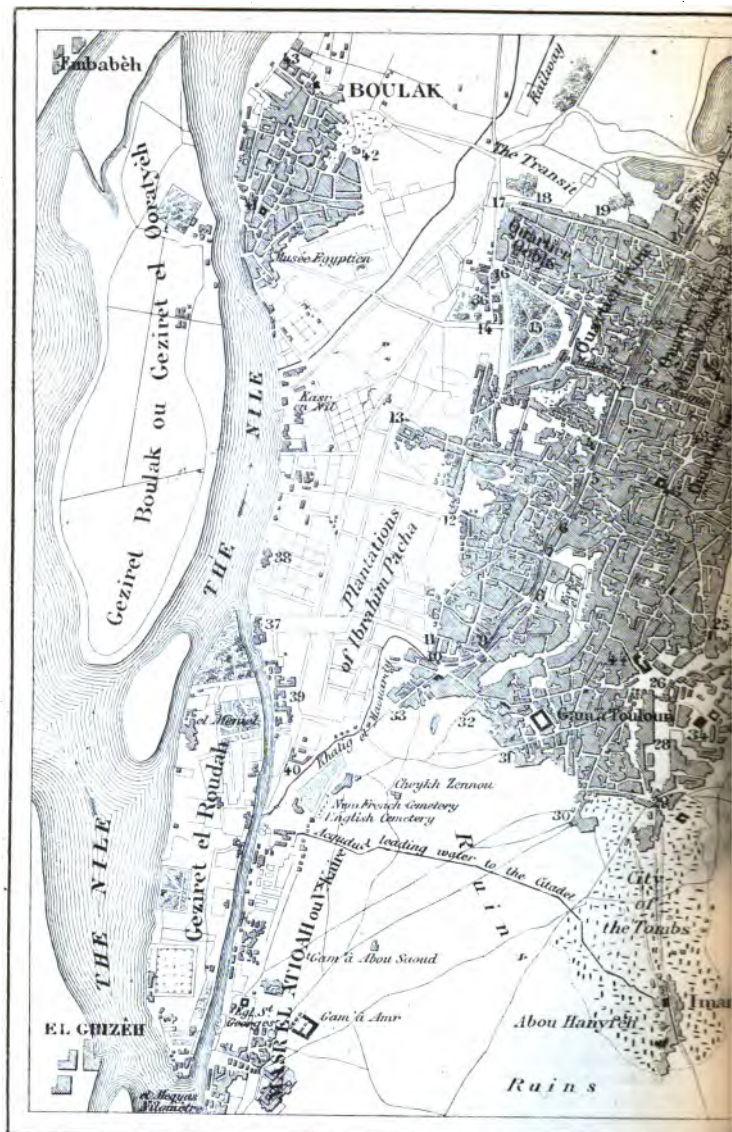
From Alexandria to Cairo, distance 131 miles. Fare, first class, 100 piastres = \$5 00; time, express train, 4 hours 38 minutes; other trains, 6 and 7 hours.

At Benha you change cars for *Ismailia*, *Suez*, and *Zazazig*.

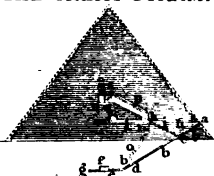
## CAIRO.

*Cairo*—from whence all boats now start to make the ascent of the Nile, nothing below that deserving particular notice—contains a population of 400,000 inhabitants. Its chief hotel is the *New Hotel*—a very fine house with an obliging landlord. The situation of this house (opposite the magnificent space or square of Esbekiyeh) abounds in amusing scenes, and the



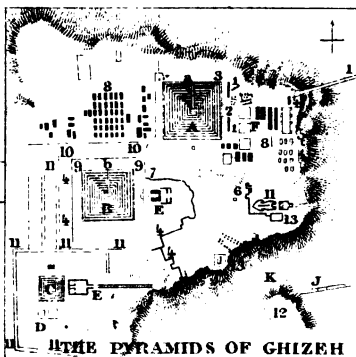


# THE GREAT PYRAMID



## Form of the Great Pyramid

- a Entrance to the Pyramid. e Horizontal prolongation of the gallery b.  
 b Descending Gallery. f End of the gallery.  
 c Entrance dressed to the gallery. g Lower chamber.  
 d Lower entrance to the well. h Opening made to penetrate into gallery i.  
 i Ascending gallery.  
 j Bifurcation of the gallery.  
 k Horizontal gallery.  
 l Not a part of the pyramid.  
 m Chamber of the Queen. n Entrance to the well. o Vestibule.  
 p The principal gallery. q Chamber of the Sarcophagus.  
 r Floor empty spaces above.



## THE PYRAMIDS OF GHIZEH

## Plan of the Pyramids of Ghizeh

- A Great pyramid or pyramid of Cheops.  
 a Entrance.  
 B Pyramid of Chophrem.  
 b Entrance.  
 C Pyramid of Mycerinus.  
 D Three small pyramids.  
 E, E Temples before the pyramids.  
 F Pyramid of the daughter of Cheops.  
 H Sphynx.  
 I, J Stone causeway to the North and South.  
 K Palms, sycamores and spring.  
 L, L Wells for grinding mortar.  
 2 Basaltic pavement.  
 3 Quadrangular pit, dug to receive the corner covering the pyramid.  
 4, 4 Sepulchral grottoes.  
 5 Tomb of numbers.  
 6 Tomb of Campbell.  
 7 Faulted tomb.  
 8, 8 Sepulchral wells.  
 9, 9 Platform cut in the rock.  
 10, 10 Wall.  
 11, 11 Stone embankment.  
 12 Subterranean passage entrance to an old pyramid.  
 13, 13 Tombs.

## Ground Plan

- |                              |                                       |                                      |
|------------------------------|---------------------------------------|--------------------------------------|
| 1 Bab Ché'rich.              | 19 Bab Choa'yob                       | 35 Palais de son harem               |
| 2 Kantarat Quididéh.         | 20 Bab el Ghadr.                      | 36 Palais de Kamil Pacha.            |
| 3 Kantarat el Moushi.        | 21 Bab el-Foutouh.                    | 37 Palais d'Ibrahim Pacha.           |
| 4 Kantarat el-Imyr Kousouga. | 22 Bab en-Nasr.                       | 38 Harem d'Ibrahim Pacha.            |
| 5 Kantarat Bab el-Kharq.     | 23 Bab el-Ghorayb.                    | 39 Kasr el-A'yn (Hôpital)            |
| 6 Kantarat Quididéh.         | 24 Bab dar el-marouahq.               | 40 Salpêtrière.                      |
| 7 Kantarat Ak-Songor.        | 25 Bab el-Ouèlyr.                     | 41 Palais de Boulak.                 |
| 8 Kantarat dar el-Gammayr.   | 26 Place Kourteylah.                  | 42 Observatoire.                     |
| 9 Kantarat el-Omar-Schah.    | 27 Nouvelle chaussée de la Adadelle.  | 43 Fonderie.                         |
| 10 Kantarat ar-Sobia.        | 28 Place Qaramaydan.                  | 44 Gam'a Soultan Hussein.            |
| 11 Bab Ghéit el-Bacha.       | 29 Bab el-Farafrah.                   | 45 Gam'a Soultan Qalawun (Adadelle). |
| 12 Bab Chaykhé Rihaz.        | 30 Bab es-Seydéh.                     | 46 Gam'a el-Moeyet et Bab-Zouaïl.    |
| 13 Bab el-Louq.              | 31 Bab Touloun.                       | 47 Gam'a el-Achhar.                  |
| 14 Bab el-Fify.              | 32 Bab Eyouf Bey.                     | 48 Gam'a el-Ghorayh.                 |
| 15 Place Esbékiah.           | 33 Bab Seydéh Zeyneb.                 | 49 Gam'a Soultan Qalawun (Moristan). |
| 16 Kantarat el-Dekha.        | 34 Mosquée et Palais de Mère-mot Aly. |                                      |
| 17 Bab el-Madid.             |                                       |                                      |
| 18 Bab el-Sidi-Seyf.         |                                       |                                      |





excitement going on before the doors from morning till night, to those who are fond of fun and amusement, is immense.

Take a survey of the scene: dragomans—black, yellow, and white—splendidly dressed in flowing trowsers, silk and satin vests, embroidered jackets, and immense turbans, quarreling with the donkey-owners, who are quarreling and finding fault with the donkey-drivers, who are doing the same with the donkeys. The traveler threatens to belabor the dragoman, the dragoman *does* belabor the owner, the owner belabors the boy, and the boy the donkey, and none of them seem to care much for it. Add to this half a dozen mountebanks; a dozen dealers in relics, turbans, and handkerchiefs; fifty dogs, one of whom is playing circus with a monkey on his back; a snake-charmer, with a bagful of immense snakes, all standing erect (if a snake can stand), with fangs protruding, ready to make a plunge at their conqueror, who offers to swallow any one of them for a shilling, and you have a faint idea of what is daily going on in front of the New Hotel. The proprietor of this magnificent house can be depended upon for advice relating to dragomans.

Cairo is called *Muṣr* by the natives: it is properly *El-Kahireh*, "The Victorious," having been founded by the Arab conquerors of Egypt, which event took place in the year 970 A.D. It is situated near the right or east bank of the Nile, about 20 miles above the apex of its delta. It is second only to Constantinople in size in the Mohammedan world, and is the principal residence of the pacha and the seat of his government.

We would advise the traveler to make his first visit to the *Citadel*, from whence he will get an idea of the bearings of the different objects of curiosity, and be able to move round the city without the assistance of a dragoman, to whom, at present, he must be indebted for his latitude and longitude. On your way to and from the citadel you will visit the mosque of Tayloun, the oldest in the city, the mosque of Sultan Hassan, the splendid mosque of Mehemet Ali, the pacha's palace, and bazar of Ghorééh.

From the citadel is displayed a magnificent panorama. To the east are seen the obelisk of Heliopolis and the tombs of the

Mamelukes; to the south the lofty quarries of Mount Mokattam, with ruined castles, mouldering domes, and the remains of other edifices; southwest and west are the grand aqueduct, mosques, and minarets, the Nile, the ruins of old Cairo, and the island and groves of Rhoda; beyond the river, on the southwest, the town Ghizeh, amid groves of sycamore, fig, and palm trees; still more remote, the pyramids of Ghizeh and Sakkara, and beyond these the great Libyan desert. In the northern direction may be seen the green plains of the delta, sprinkled with white edifices; and to the north and northeast of the spectator is the city of Cairo, with her *four hundred mosques*, whose sunlit domes are glistening in the sun. It is a never-to-be-forgotten sight. And at your feet the spot made memorable by Emin Bey, who escaped during the well-known massacre of the Mamelukes by leaping his horse a frightful distance from the top of the wall.

The circumstances of the massacre were these: Early in the spring of 1811, Mehemet Ali, who by his genius and daring had caused himself to be appointed Pacha of Egypt, was obliged to be at Suez, to superintend the preparations for his Arabian expedition to displace the Wahábees, who had driven the Turks from the Holy Land of Arabia, Mecca, and Medina. While there, he received information that the Mameluke chiefs, jealous of his power, intended to waylay him on his return from Suez. Instead of remaining until the next day, as was expected, he started that night on a dromedary, and in *ten hours*, before the break of day, with four out of his eighteen attendants, he entered Cairo, the distance being 80 miles! This, with other plots and intrigues of the Mamelukes which he had discovered, determined him to exterminate all who could be found. The day fixed for the ceremony of investing his son, Toosoom Pasha, with command of the army was the 1st of March, 1811. All the principal chiefs were invited to be present. When the ceremony was over they mounted their horses, but, on reaching the gates, they found them closed. A suspicion of treachery immediately flashed across their minds, which was confirmed by a shower of balls from behind the ramparts. With the single exception of Emin Bey, who took the fearful leap alluded to above, every

soul perished. A proclamation was then issued to exterminate every Mameluke found in the city. Ibrahim Bey, with 450 of his followers, perished in the citadel, and nearly 800 in the city.

Cairo is surrounded by walls, and situated in the midst of gardens and groves of mimosas and palm-trees. The interior of the town presents a bustling and animated scene of traffic, in which Oriental manners and appearances are more correctly preserved, and more vividly presented to the eyes of the stranger, than in any other great city of the East in the present day, with the sole exception of Damascus. The civilizing influences of the West have not wholly destroyed the charm of Oriental costumes and manners, and the bazars still retain that poetry and romance which looks you in the face from out every page of the Arabian Nights.

The houses are solidly constructed and lofty, being mostly two stories high. The roofs, which are flat, serve for domestic purposes, and are the resort of the family in the cool of the evening. Most considerable houses inclose an open, unpaved court, into which the doors and windows of the principal apartments open. The front doors of the larger houses are handsomely carved, painted, decorated with Arabic inscriptions, and furnished with iron knockers and wooden locks. The courtyard and ground commonly contain wells and fountains, and sometimes a hall, handsomely fitted up, where the master of the house receives visitors. The upper apartments are those of the women and children. The mode of building houses in Cairo is such that, with the narrowness of the street, they nearly meet at the top, each story projecting beyond that immediately below it. This is, however, common in many towns in hot climates, for the purpose of obtaining greater coolness; and in nearly all business streets the small portion of blue sky is shut out by mats, awnings, or boards. Under these canopies the people gather to smoke and gossip, ever and anon pushed one side by a train of solemn camels, who, with nose erect, thread their noiseless way; here the shopkeeper reclines listlessly in his 8 x 10 stall, some lying half asleep, while others are stretched in profound repose, all yielding to the influence of a climate as delightful as it is salutary.

The city is divided into different quarters, separated from each other by gates, which are closed at night. There is the Copt quarter, the Jews' quarter, and the Franks' quarter. By this latter name all Europeans are known in Cairo. There is a gate-keeper to each gate, who is obliged to open to every proper person carrying a lamp. There being no public lamps in the city, every person out after dark is obliged by law to carry one.

The number of dogs in Cairo is fully equal to those in Constantinople, in proportion to the size of the city, and their habits are very similar. They are more divided into republics than in Constantinople, and woe betide the "foreign" dog who crosses the frontier line. He is immediately attacked by the entire tribe; and if he succeeds in getting into his own territory again, he immediately turns on his pursuers, with the confidence that, being on his "native heath," he is safe from harm, and ready to assume the offensive.

The principal buildings of Cairo nearly all date from the reign of the Arabs and the ancient sultans of Egypt. We must except, however, the *Mosque of Mehemet Ali*, recently finished. It is situated in the citadel, and is fully equal to any thing of the kind in Constantinople. The ceiling is divided into one large dome in the centre, surrounded by four half domes of the same size, at the four corners of which are four smaller domes. On the side toward Mecca is another half dome the size of the first. The columns, which are very beautiful, have ornamental capitals supporting round arches. Nearly the whole of the interior is of Oriental alabaster, and the general effect is superb. The citadel is supposed to occupy the site of the Acropolis of the ancient Egyptian Babylon, which occupied the site of the still more ancient city of Latopolis, which dates about the same as Memphis. In 1824 it was destroyed by the explosion of the powder magazine, when nearly 4000 people perished. In addition to the mosque of Mehemet Ali, it contains the pacha's palace, with a very fine garden, his harem, the mint, the council-chamber, and arsenal. The latter contains a cannon foundry, and manufactures of small arms and military equipments.

*Mosque of Tayloón.*—This is one of the most interesting mosques of Cairo for sev-

eral reasons. First, it is supposed, at least that is the tradition, that the hill Kalat-el-Kebsh, on which it was built, was the same on which rested Noah's ark; also the spot where the ram was sacrificed by Abraham. It is the oldest mosque in Egypt, having been built ninety years before Cairo was founded, and was not inclosed in that city until the time of Saladin. Its founder was Ahmed ebn e'Tayloón, who was governor in Egypt in 868 A.D., and usurped the sovereignty in the same year. It is the oldest building now extant built with pointed arches, and is said to have been constructed after the plan of the Kaaba at Mecca, forming, with the mosque of Amrou, in old Cairo, the true type of the primitive mosques. It is a large square, on three sides of which are two rows of columns, forming a double gallery 86 feet in depth. On the fourth side of the court are five rows of columns, forming the mosque proper; here are the pulpit and reader's chair. In the centre of the court is the fountain of ablutions. Surrounding the court is an outer wall, from the angles of which rise four minarets. The call to prayer is made from the northwest minaret, on the outside of which was built a circular staircase, that the sultan might be able to ride to the top on horseback. Here may be obtained one of the finest views of Cairo. In an inclosure in the court of the mosque stands a tree, to point out the place where Noah's ark rested.

The *Mosque of Sultan Hassan* is considered the finest in Cairo. The king had the hand of the architect cut off, that he might never be able to construct another like it. Its magnificently ornamented porch, its beautiful and graceful minaret and extensive court, strikes every one with admiration. In the back part of the building is the tomb of the founder, on which rests a copy of the Koran. Above the tomb are suspended three lamps.

The *Mosque of Sultan Kalaoón*, which is attached to the Morastán, or Mad-house, is well worth a visit. The tombs of himself and son are also here. In the neighborhood are numerous other fine mosques and tombs of caliphs of the same dynasty. Here also is that of Sultan Berkook, and his wife and daughter. Here may be seen a fine illuminated copy of the Koran written by the latter, the Princess Fatima.

The *Mosques of El-Azhar, El-Ghoree, and Hassan Ain* are all well worth a visit.

One of the greatest curiosities to be seen when on your visit to the citadel is *Beer Yusef*, or "Joseph's Well." It is supposed to have been hewn in the rock by the ancient Egyptians, and was discovered by the Sultan Saladin when erecting the citadel. It is 15 feet in diameter and 270 in depth, which brings its bottom on a level with the Nile, from which its water is most probably derived. A winding staircase leads to the bottom, where are stationed two mules, which turn a wheel at the top; around the wheel a rope is continually revolving, to which are fastened small earthen jugs about four feet apart. They descend bottom up, go through the water at the bottom, come up full, and discharge at the top. This is kept continually going. The mules are changed every four hours. At the base of the citadel is the inclosure where the sheik on horseback rides over the prostrate forms of the pilgrims after their return from Mecca, the wounded victims believing the more they suffer the more blessed they are.

There are a number of *palaces* in Cairo well worth a visit; the principal are those of Mehemet Ali and Ibrahim Pasha, Nuzleh Hânem, daughter of Mehemet Ali, and Abbas Pasha.

There are a large number of *baths* at Cairo, though few of them are very magnificent; they number about 70 in all. Although there are over 1000 *cafés* in Cairo, few of them are worth visiting.

Two of the principal *festivals* of Cairo are the Departure of the pilgrims to Mecca, and their Return. These occur annually. The number often amounts to 7000 by the time they arrive in the territory of Mecca, although in former years 20,000 was not an unusual number.

Every true believer in the Prophet feels in duty bound, if possible, to make a pilgrimage to Mecca once during his lifetime. The principal objects of attraction in this procession are the *Mahmel* and *Kisweh*. The origin of the former was this: The queen of Sultan Sâleh Mohammed, wishing to make the pilgrimage, and wishing to have the custom continued during her dynasty, sent yearly a splendid canopy, which was borne by a camel magnificently caparisoned. The custom has been con-

tinued; and, although the camel has no rider, he is the chief attraction in the procession.

The city of Cairo supplies, once a year, the Kisweh, or lining for the Kaaba of Mecca. It is manufactured of rich silk, and splendidly embroidered with gold. This is one of the leading features of the procession—the new one going to Mecca, and the old one coming from Mecca.

We then have the ceremony of opening the grand canal at old Cairo. This takes place about the middle of August, previous to the inundation, when the water has risen sufficiently high to fill the canal and its tributaries for the purpose of irrigation. This ceremony is performed with great pomp by the governor of Cairo. The day and night are devoted to great rejoicings, feasting, and illuminations.

The *fêtes* of Ramadan, the birthday of the Prophet Mohammed, his granddaughter Saydeh, Zayneb, and the "two Hassans," are all celebrated with universal rejoicings.

The extensive tombs of the Mamelukes, lying to the east of the city, are very interesting; but, like the Pyramids and Coliseum at Rome, their material has been carried away to serve in the construction of other buildings. To visit them, you go through the principal gate of the city, Bab e' Nusr, or "Gate of Victory," which is well worthy of observation.

South of the city are many very curious and interesting tombs, among which are those of Mehemet Ali and his sons, with other members of his family.

One of the excursions taken by all travelers who visit Cairo, and which is laid down in all guide-books, is that to the site of the ancient city of *Heliopolis*. At the risk of being condemned by other writers for not possessing sufficient imagination to make this excursion interesting, the author, as well as his companion, thought themselves "*sold*" in making it. If a five hours' ride, which monopolizes the whole day, half the distance through deep warm sand, with a burning sun beaming down upon your head, you wish to travel to see a column such as you see at Alexandria, Constantinople, Paris, or Rome, why, well and good, go! It may be said, "But the ancient city of Heliopolis stood here." We think it was Shelley who said there is not

a spot of land upon the habitable globe on which a city has not stood; and, with the exception of this single obelisk, there is not a stone a foot square indicating the ruin of any thing here. To be sure, you pass the sycamore-tree under which it is said Joseph and the Virgin and Child rested when they fled into Egypt, and where they turned the salt and muddy water of a fountain near by into a sweet and limpid source. It was here also that the French, under Kleber, defeated the Turks, March 19, 1800. The sycamore-tree is covered with names which nobody reads. The obelisk at Heliopolis is about 70 feet high above the pedestal, 6 feet 2 inches in diameter. Heliopolis, though very celebrated, was a town of small size, not covering over 16 acres, according to the circuit of its walls.

Since the erection of this obelisk by Osirtasen, 3600 years ago, the inundations of the Nile have raised the surface of the soil 25 feet above the obelisk's base, and, in addition, it is of course supposed it was erected on a mound of considerable eminence, as was and is still the custom in Egypt.

The excursion to the palace and gardens of *Shoobra* is very interesting. They are situated about four miles from the city. The road leading to them is about 120 feet wide, shaded all the way with beautiful acacia-trees, planted by Mehemet Ali about fifty years ago.

In the centre of a magnificent garden, redolent with the perfume of roses, geraniums, and orange-blossoms, stands a fountain inclosed by a covered corridor; the inclosure is about 300 feet square, filled with water. The balustrades surrounding the fountain are of beautiful Carrara marble, and the water issues out of the mouths of some forty alligators. The corridor, or piazza running round the water, is beautifully paved with marble. At each corner of the square is a room fitted up with divans; one is the billiard-room, where there is an excellent full-length portrait of Mehemet Ali; the next the reception-room; next, dining apartment: this latter is most magnificent; and in the last corner the offices of the guard. This is the playground of the members of the pacha's harem. In the corridor we found numerous ingenious wagons, worked by the feet and

guided by the hand, capable of being propelled around the piazza with great rapidity. In the water are small boats, where some of the members of the harem row races with the wagoners on the piazza, while the pacha reclines, surrounded by his favorite wives, in the centre of the fountain, separated from the others by a wall of rising and falling water issued from the mouths of the marble alligators, while the black slaves hurry hither and there attending to the orders of their mistresses.

Close to this building, in the same garden, is another splendid kiosk, which is now occupied by the pacha's brothers. It is built on an elevation, and commands a lovely view of the garden, Nile, and surrounding scenery. The principal apartment contains a lovely fountain in the centre; the walls, floor, and all the surroundings are of Oriental alabaster. In the only bedroom in the building, which is small, we found several musical instruments, guitar, flute, etc., with a small but well-selected library of our best authors, in English, French, and Italian. Flowers surrounded the library in every direction, making the balmy atmosphere fragrant with their perfume. The sparkling fountains, marble floors, arabesque ceilings, and fragrant gardens make this place indeed an earthly paradise, creating a longing desire in the beholder to revel forever amid its beauties. Contiguous to this garden an immense palace is in process of erection; it is intended for a harem. The oranges here are the most delicious of their species.

A very fine excursion may be made to the top of the mountains of *Mokattem*, to see the petrified forest or wood; the distance is about six miles.

One of the most interesting excursions in the vicinity of Cairo is that to *old Cairo* and the island of *Rhoda*—delightful not only from the many interesting places you see, but for the enchanting ride and the curious people you meet.

Old Cairo was founded A.D. 688 by the conqueror of the Romans, Amer ebn el-As, where he also built a mosque that still bears his name. The Roman fortress or station was close by, and was built on the site of the ancient Egyptian Babylon. This fortress was of great strength, and withstood the attacks of the Arabs for seven months. The mosque of Omar is

very large, and in a very dilapidated condition; near the door are two columns, about ten inches apart; these were formerly the test of a true believer in the Prophet. Any person not being able to pass between them was set down as an infidel; they now say it is a specific cure for the rheumatism to pass through. There is a Greek convent here, built over the house occupied by Joseph, the Virgin, and the infant Christ. The Virgin's chair, and numerous relics in the way of domestic utensils, are shown. In a side room they exhibit a font in which they say the Savior was baptized! Our donkey-boy, in describing it, said, "When Christ little boy he Mussulman; fill him water, dip little boy in, he come out Christian: water no do little boy good." Old Cairo on the river is a place of great bustle and activity.

From Cairo you cross to the island of *Roda* or *Rhoda*; it is about two miles in length, contains some beautiful gardens, which are a favorite resort of the Cairenes. It also contains a powder magazine and the Nilometer, which latter adjoins the palace and harem of Hassan Pacha. The Nilometer is a graduated pillar, about 40 feet in height, placed in a well 15 feet wide, the entrance to which is covered by an elegant wooden dome, which was erected some ten years since, the former stone one having been thrown down by accident. The lowest height the water ever rises here is 32 feet; 40 is perfect, but 42 would do immense injury to the country. The upper end of Rhoda is a lovely spot, and has always been occupied as one of the residences of the rulers of Egypt. On this spot, according to tradition, Thermusis, daughter of Pharaoh, found the infant Moses in the bulrushes.

A short distance down the river you come to the village of the Dervishes, whose most remarkable style of worship is well worth a visit to behold.

We reserve the most interesting excursion, that to the Pyramids, to the last, for this reason: after you have made the ascent to the top, rode there and back again, you will neither want to walk nor ride for several days to come!

We would recommend travelers to make an excursion from Cairo to the Pyramids, instead of from their boat in going up the Nile, for various reasons. The distance as

the crow flies from old Cairo is about six miles, but in the months of November and December, at the time visits are generally made, it is necessary to follow the detour of the dike, which makes the whole distance going and coming nearly 28 miles from Cairo; add to that the ascent and descent of Cheops, the visit to the interior, the walk from the boat up the hill, walking through the sand to the Sphinx, and you have a hard day's work before you, divided thus: 11 miles donkey riding—ladies had better take a carriage to old Cairo; that will give them but 8 miles donkey riding—2 miles boating, and 1 mile walking. After leaving Ghizeh you would imagine the Pyramids were not over a mile distant; such is the clearness of the noon-day air of Egypt, and so immensely do their figures stand out in the distant view.

Lady travelers of much bashfulness will find considerably to condemn in the boatmen and guides with whom they may this day be brought in contact. One garment alone has civilization devoted to their use, and that often the most ragged apology for one; in fact, during the author's visit, and that in the company of ladies, he noticed these full-grown men without the apology at all.

The Pyramids seem equally large at a distance of six miles as at one. Arrived at the base of the great Pyramid of Cheops, and seeing the enormous size of the masses of stone of which it is composed, the sense of awe produced by these edifices is still farther increased.

In addition to the three *great* Pyramids here, there are three small ones standing beside Cheops, and three small ones beside the third. The second and third are surrounded by traces of square inclosures, and are approached through enormous masses of ruins, as if of some great temple, while the first is inclosed on three sides by long rows of massive tombs.

By an examination of the smooth casing of the top of the second Pyramid, and the magnificent granite blocks which form the lower stages of the third, we can imagine what they must all have been from top to bottom. The highly-polished granite blocks which we see in the interior of the great Pyramid, was no doubt the same material which composed its casing, and that the whole was covered with sculptures. In

the distance we see the groups of Abou-Sir, Sakkara, and Dashur. In short, the whole country seems a vast cemetery, which extends all along the western ridge for 20 miles behind Memphis.

*Cheops*, or the *Great Pyramid*, stands farthest north, and is the one usually ascended and entered by travelers. It is 780 feet high, rising from a base which measures 764 feet each way, and which covers eleven acres of ground! It is estimated that Cheops had employed 100,000 men for ten years to make the causeway from the Nile to the Pyramid for the purpose of conveying the stone, and 360,000 men twenty years to build the monument! To have some conception of the immense size of this Pyramid, it is well to remember that the tower of Strasbourg, the highest in Europe, is but 462 feet in height, and the cupola of St. Peter's in Rome 429 feet.

Dr. Lepsius states, after his numerous researches in regard to the Pyramids, that their construction began in the centre and was developed externally, after the manner of sapwood in trees. Thus a pyramid of medium size was first constructed, and successive layers were then added to it, each layer measuring sixteen or eighteen feet in thickness, and increasing the pyramid in size and elevation. To understand this, it must be remembered that each prince of the ancient monarchy, immediately after his ascension to the throne, began the construction of a pyramidal tomb, but always of moderate proportions, to insure its achievement in case of his death. So long as the reign continued, however, new layers were gradually added, so that the size of a pyramid depended on the length of the monarch's reign. Thus it may be understood why some are of such immense proportions, while others remain still in an embryo state. On the death of the kings, the Pyramids were enveloped in hard-polished stones, which hid the gradations of the stones, and covered, at the same time, the entrance to the gallery leading to the sepulchral chamber. This explanation is justified by well-known facts posterior to the monarchy, as the tombs in Upper Egypt present the same peculiarity.

The sheik at the Pyramids furnishes two Arab guides to help to make the ascent; exercise yourself as little as possible; make them do all the work; each guide will take

you by a hand; when half way up, there is a hollow in the corner of the Pyramid where you may rest, and where your guides will indirectly indicate your life is in their hands, and directly demand *backsheesh*. You having to pay the sheik one dollar for their services, will you refuse as directed? No! nine chances out of ten, you give them something, as you know a *little slip*, and where would you be? Well, you give them some *backsheesh*; when you get to the top they will shout and jump, and clap you on the back, feel your legs, and "good massaar," "strong massaar," "gi mi backsheesh." Then you "*take something*," feel good, look down at the glorious landscape spread before you, and—*gi em backsheesh*, and the chances are, while you are in the queen's or king's chamber, or down the well, they get something more from you. If you tell them, when you get through with them you will give them something, they will tell you "the sheik will take it away if he sees."

The summit is a platform about 82 feet square, but was formerly much smaller before the layer which hid the gradations was employed by the caliphs in the construction of Cairo. The view from the top is very fine. Before you may be seen the Nile winding its way through a carpet of verdure, on which are scattered the villages of Ghizeh, Fostât, and Boulak, and farther on rises Cairo with its minarets.

The entrance to the Pyramids is invariably on the northern side. In the Great Pyramid we enter and descend through the gallery at an angle of twenty-five degrees until we arrive at a large block of granite which obstructs the passage. Up one side of this we are helped by the attending Arabs, and continue in another gallery, which rises at about the same angle that the other declined. The length of this rising corridor is about 118 feet, at the end of which it is much enlarged, and divides into two galleries. One of these is horizontal, and leads to the *Chamber of the Queen*. Returning to the point where the paths divide, a large opening may be seen on one side, called the *Well*; it was formerly a gallery of communication with a lower corridor, but is now partially closed. Of the two galleries which we have just mentioned, the second is called the *Grand Gallery*, and rises to the centre of the Pyramid,

until it reaches a vestibule leading to the *Chamber of the Sarcophagus*. Here the royal remains were deposited. The sarcophagus, of red granite, still remains, but relic-hunters have proved too much for it; it is fast disappearing under their Vandal touch. 'Tis said that Mehemet Ali remarked that, when Europeans were censuring the Turks for their ignorance in destroying so many relics of antiquity, they set a very bad example to those of whom they complain.

The *second Pyramid* was built by Sen-Saophis, son of Cheops or Saophis, 2083 years B.C. Its base is 690 feet square and 447 high. It was first opened in the year 1200 by the Sultan El-Aziz-Othman, son of Saladin. An inscription to that effect may be found in the sepulchral chamber; the entrance was closed, however, immediately afterward. Belzoni was the first who, in 1816, discovered the gallery leading to the central cave, but the sarcophagus then contained nothing but earth. On the upper portion of this pyramid, the outer covering of polished stones still remains, making it very difficult of ascent.

The *third Pyramid*, built by Mencheres, is 838 feet square at the base and 203 feet high. This Pyramid, like the second, was opened and shut in the time of the caliphs. Colonel Wyse was the first to re-explore the interior in 1887. There is but one chamber in this Pyramid, in which was found a stone sarcophagus: this was lost in a vessel going to England; but a wooden coffin and a mummy found in the passage leading to the chamber are now in the British Museum.

A short distance from the Pyramids is the *Sphinx*—as much greater than all other sphinxes as the Pyramids are greater than all other tombs. It is now so covered with sand that the only human part—the head and body—are visible. The whole figure is cut out of the solid rock with the exception of the fore paws, and worked smooth. The cap, or royal helmet of Egypt, has been removed, but the shape of the top of the head explains how it was arranged. The Sphinx was a local deity of the Egyptians, and was treated by all in former times with divine honors. Immediately under his breast an altar stood, and the smoke

of the sacrifice went up into the gigantic nostrils, now vanished from his face. The size of the Sphinx, as given by Pliny, is, height, 143 feet; circumference round the forehead, 102 feet. The paws of the leonine part extended 50 feet in front. An inscription cut on one of the paws has been translated by Dr. Young:

"Thy form stupendous here the gods have placed,

Sparing each spot of harvest-bearing land;  
And with this wondrous work of art have graced

The rocky isle encumbered once with sand;  
And near thy Pyramids have bid thee stand:  
Not that fierce Sphinx that Thebes erewhile  
laid waste,

But great Latona's servant, mild and bland;  
Watching that prince beloved who fills the throne

Of Egypt's plains, and calls the Nile his own.  
That heavenly monarch (who his foes defies),  
Like Vulcan powerful, and like Pallas wise."

It is generally understood that sphinxes were the giant representatives and guards of royalty. How appropriate a guard this Sphinx of Sphinxes is to these tombs of tombs! Though mutilated and defaced, the lonely Sphinx still possesses a strange and weird beauty.

"Comely the creature is, but the comeliness is not of this world. The once worshiped beast is a deformity and a monster to this generation; and yet you can see that those lips, so thick and heavy, were fashioned according to some ancient mode of beauty, some mode of beauty now forgotten—forgotten because that Greece drew forth Cytherea from the flashing foam of the *Ægean*, and in her image created new forms of beauty, and made it a law among men that the short and proudly-wreathed lip should stand for the sign and main condition of loveliness through all generations to come. Yet still there lives on the race of those who were beautiful in the fashion of the elder world, and Christian girls of Coptic blood will look on you with the sad, serious gaze, and kiss your charitable hand with the big pouting lips of the very Sphinx.

"Laugh and mock if you will at the worship of stone idols, but mark ye this, ye breakers of images, that in one regard the stone idol bears awful semblance of Deity—unchangefulness in the midst of change—the same seeing, will, and intent, forever and ever inexorable! Upon ancient dynasties of Ethiopian and Egyptian kings;

upon Greek and Roman, upon Arab and Ottoman conquerors; upon Napoleon dreaming of an Eastern empire; upon battle and pestilence; upon the ceaseless misery of the Egyptian race; upon keen-eyed travelers, Herodotus yesterday and Warburton to-day; upon all and more, this unworldly Sphinx has watched and watched, like a Providence, with the same earnest eyes and the same sad, tranquil mien; and we shall die, and Islam shall wither away, and still that sleepless rock will lie watching and watching the works of a new, busy race with those same sad, earnest eyes and the same tranquil mien everlasting. You dare not mock at the Sphinx."

To the eastward of the Sphinx, on the banks of the Nile, distinguishable only by a few mounds and shapeless heaps of ruins, stood the far-famed ancient city of *Memphis*, once the capital of Egypt. The village of Mitraheny now occupies a portion of its site. An excursion might be made to this village from the Pyramids to see the colossus of Remeses, the vaulted tomb, and the Pyramids of Sakkara and Abou-Sir.

The Pyramids of Sakkara are about eight or ten in number, and mostly of small or medium size. Guides may be found at Sakkara for visiting the great Pyramid, the tombs of the Ibis, and the temple of Serapis. The *great Pyramid* measures on two of its sides 390 feet, and on the remaining two 356; contrary to the general rule of these monuments, it does not form a perfect square at the base. In the centre of this Pyramid is a large well, the top of which is on a line with the base of the Pyramid, and descending far into the earth. The sarcophagus is placed in a cave at the bottom. The age of this monument, and the name of the king whose remains were placed here, are unknown. In one of the galleries leading to a chamber now closed, a line of hieroglyphics was found, giving the name of an ancient king. It is the only inscription of the kind in any of the Pyramids, and it is not supposed to be the date of the monument.

On the left of the great Pyramid is another, called by the Arabs (*Mastabet el-Firon'n*) the throne of Pharaoh. It does not seem to have been finished, and presents to-day a mass of ruins hardly bearing the pyramidal form. Its date, also, is un-



known. In the surroundings of Sakkara may be found numerous wells, containing mummies of the sacred animals, of serpents, cows, the ibis, sheep, and also human mummies, all more or less injured by the dampness.

The mummies of the ibis are north of the Pyramid, and are inclosed in earthenware vases in the form of sugar-loaves. Some of them have the beak, the feet, and sometimes part of the feathers perfect, but most of them are carbonized or turned to dust.

The *Temple of Serapis* was discovered by M. Mariette in 1850, and, after much difficulty, was excavated under his direction. An avenue of more than 140 sphinxes was thus brought to light leading to the temple, but it has been again almost entirely refilled by the drifting sands.

#### INSTRUCTIONS FOR A VOYAGE TO UPPER EGYPT.

Steamers of all sizes are placed at the disposal of travelers for a trip up the Nile from Cairo to Assouan. These steamers are under the direction of the Viceroy, and managed by Thomas Cook & Son. A company of eight, ten, fifteen, or twenty persons may engage them for the trip, which, to make the ascent as far as Assouan, and return, generally takes about three weeks. With a select party of your own friends or acquaintances, this is the more desirable method: you can then stop at such places as you prefer as long as you please. The price for each passenger, with meals included, is \$210; that is, on the basis that the trip takes you twenty or twenty-one days. The railroad now extends along the Nile from Alexandria to Minieh, thus shortening, if desired, the trip by steamer.

During the voyage the steamers will stop at all stations where monuments of antiquity are to be seen, as follows: two hours at Beni-Souef; two hours at Minieh (horses or donkeys will be furnished here to visit the grottoes of Beni-Hassan); three hours at Beni-Hassan; five hours at Siout;

two hours at Guirgueh; eight hours at Queneh and Denderah; three days at Thebes, to visit the temples of Karnak, Luxor, and the environs; three hours at Esneh; six hours at Edfou; two hours at Kom-Ambou and Gebel-el-Silsila; two days at Assouan—in all, seven days and nine hours.

In returning from Assouan the steamers will stop only one hour at the following six places: Kom-Ambou, Edfou, Esneh, Thebes, Queneh, and Siout.

#### *Arrangements in regard to Meals.*

At 8 o'clock A.M., coffee, tea, milk, and biscuit; at 11 o'clock A.M., five different dishes, six kinds of dessert, and coffee; at 5 o'clock P.M., six different dishes, six kinds of dessert, and coffee; in the evening, tea and biscuit.

If all the passengers, in accord, desire to leave any of the stations before the appointed time, and will give the captain a written request signed by the entire party, then he will be obliged to leave immediately: in this case the passengers will have no right to demand any compensation for the difference in time. But if, on the contrary, any of the passengers, however small may be their number, are opposed to this change, then the captain must leave at the appointed time.

The administration will not be responsible for money or valuables unless delivered to it.

Children under ten years of age will only pay half fare; under four years of age no passage-money will be demanded.

Passengers are not compelled to give fees to the servants or employés of the company, although it is done more or less.

If any passenger, after having received his ticket, should not come on board at the appointed time, he will be received on the next steamer by showing his ticket for the one before; but if he should happen to miss the next steamer, he will have to pay for another ticket, his former one being no longer of value.

If any one of the passengers, before arriving at the station to which he has paid his passage, should desire to disembark, he can do so by giving up his ticket and losing all right to any difference in price.

The administration keeps a good doctor on board each steamer.

The steamers usually start from Boolak, the port of Cairo, at 3 o'clock P.M., stopping the first night at Bedreshayn, or Memphis, on the west bank; the next night at Benisooéf; third night at Minyeh; fourth night, Tel-el-Amarna; fifth night, Assiout; sixth night, Sohag; seventh, Kenneh; eighth, Thebes; three days at Thebes, one day to Esneh, one to Edfoo, and one to the Island of Philæ, which is at the first cataract. The steamers stop at Assouan, seven miles below, whence you can ride by dromedary, camel, or horse to the cataract.

Lady travelers should hire saddles for the trip at Cairo, in case they do not possess them, as none can be had at the towns above. It would be better, however, to buy saddles, especially if intending to make the Syrian trip; it is the cheapest investment one can make, and, should you want to dispose of them when through, you can do so at about one half the first cost. You can buy a very nice English or French gentleman's saddle for twenty dollars; a lady's should not cost over twenty-five or thirty.

If you have made your contract with your dragoman for your Syrian trip, it would be well to take him with you on the steamer, for the purpose of serving you in a thousand ways. The author here wishes to record the fine abilities and honesty of Achmet Salem, his dragoman during his trip up the Nile and a tour of forty days in the Holy Land. We have never seen his equal.

*Boats, or Dahabéhs.*—If the traveler prefer making the ascent of the Nile in a dahabéh, and if going to the second cataract, which will occupy three months, he should start from the middle of November to the first of December; if to the first cataract, which will occupy two months, the time is generally from the 15th of December to the 15th of January. This will bring the time right for making the tour of Palestine and Syria, which should commence about the middle of March, devoting two weeks to the Red Sea and the Suez Canal. The distance from Cairo to Assouan is 585 miles. From Assouan to Wadi Halfa, the second cataract, the distance is 219 miles. The magnificent cavern temple of *Abou Simbel*, second only to Thebes in grandeur, is forty miles below the second cataract. The expense of this excursion depends in a great measure on the taste and means of the trav-

eler: you can live on a Nile boat as you live in a hotel, first, second, or third class. Travelers who can afford it should try and get the best: you are entertained in proportion to what you pay; so it is in the Holy Land. Dragomans have \$6 per day; horses, saddles, cooks, etc.; they have a different class at \$10 per day. If with five or six persons, you can go for \$5 or \$6 per day, or for \$7 or \$8 per day; if with one or two others, every thing first class, it should cost \$10 per day: this includes boat, provisions of the best quality, all the boatmen, donkeys to visit the monuments; pay for taking the boat over the cataracts—in fact, *every thing*. Get a good dragoman, well recommended, and make a contract with him; draw up the documents in presence of the consul or vice-consul, and watch carefully that he fulfills all the conditions, and you will live better on the Nile than in the hotel. If you are alone, *and of good disposition*, you may fall in with a party at the hotel to join. As much of the pleasure of the Nile voyage depends on the dispositions of the parties, it would perhaps be better to select your companions before coming to Egypt; you would then be prepared to act at once. Going up alone would be stupid, and more expensive, but better than with a disagreeable person from whom you could not separate after having started. A party of two is also too small, unless two very dear friends. Four is the best number; five is one too many.

You must stipulate with your dragoman for the number of days' stoppage to visit the tombs; twenty will be sufficient if you go to the second cataract, and fifteen if only to the first. Also contract, in case you should wish to remain over that time, how much you must pay per day. Also see that the number of men mentioned in the contract is sufficient to man the boat properly; that the vessel is thoroughly painted and varnished; and that the sails, ropes, oars, and every thing are in proper condition; that the sailors will be obedient to the orders of the hirer; that they will be obliged to tow the dahabéeh whenever necessity requires it. It is customary to pay one month in advance. Have it well understood that you will in no way be responsible for any accident that may happen to the boat at the cataracts or any

other place. If you wish to go above the first cataract your boat must not be of the largest kind. Supply yourself with every thing you want before you leave in the way of guide-books, maps, medicines, guns and pistols (with the different varieties of ammunition), and an American and private signal flag. The dragoman usually makes out a list of such things as he is in the habit of buying; any additional articles that you may suggest he will cheerfully furnish. He should also inform you that it is impossible to get small coin in Upper Egypt, and that, although your dragoman agrees to pay all fees, donkey hire, etc., still you will want money for relics or something else.

It is superfluous to tell intelligent travelers that they must take suitable clothing for both hot and cold weather—the same they would use at home for roughing it, perhaps. With the exception of some white sun-shades, and green veils to guard your eyes against a noon-day sun, you can dress precisely as you would at home during the summer.

Should the traveler prefer attending to the supplying or stocking of his own boat (which we do not recommend, thinking it better to let the whole matter rest with the dragoman, if you have a good one), we quote the list of supplies laid in for three persons for two months, calling attention to the fact that the supplies were for three *gentlemen*; should there be *ladies* in your party, the proportion of wine and cigars must be taken in consideration. We also give a copy of the contract made *directly* with the reis or captain of the boat, and not with the dragoman:

"In choosing a bark it is particularly necessary to ascertain that it has been recently sunk, and that it is also fresh painted inside, which is done to destroy the vermin, especially rats and bugs. It must then be seen that the bark is roomy, that all the windows are whole, that the sails, oars, and spars are in good condition, that the benches for sleeping on in the cabin are covered with cushions and furnished with mosquito-nets, that there is a proper washing apparatus, a fireplace and a baking-oven covered with a roof, that looking-glasses are in the cabins, and a large pitcher on deck, in which the water of the Nile is made drinkable. Finally inquiries ought to be made

respecting the reputation of the reis (captain), and whether the bark is one of the best kind of sailing vessels.

"When all this has been ascertained, the traveler ought to go with the reis to the consulate to draw up a written contract. This is written out in two copies, and signed and sealed by both parties. The traveler will do well to have his contract with him during the voyage."

*Copy of Contract between a Tourist and R. is.*

"1. Saturday, the —th of the month Rabi acher, in the year 1273 (January, 1857), the Reis Ibrahim lets out a bark of 200 Ardeb tonnage to Mr. L., to go from Cairo to Assouan, at a cost of £40 for the whole voyage of sixty days, counting from Sunday, the 11th of January, 1857, £26 to be paid in advance, the remainder on a safe return.

"2. The crew must consist of eight sailors, a mate, and a reis. They must all be healthy, strong, and obedient to the commands of the hirer. No one must leave the ship without his permission. If one of the crew runs away or becomes incapable of working during the voyage, he must be replaced by another immediately.

"3. The departure of the boat depends upon the pleasure of the hirer. The reis is bound to lay to during the night near safe villages, and to station two men on the watch.

"4. The reis is bound to allow the hirer twelve days for visiting the places he wishes to see. If the latter desires to stay longer, he is bound to give a compensation for each following day agreeable to the contract.

"5. The gentlemen on their part allow the reis to lie by twenty-four hours at Assiout and Esneh, to buy provisions and to have bread baked.

"6. If the voyage lasts longer than sixty days, including the twelve days mentioned in § 4 and the two in § 5, it is not necessary for the hirers to pay extra.

"7. The bark must be kept clean. The reis is bound under all circumstances to go as far as Assouan, and to have the bark towed if the wind is contrary, and to have it rowed when returning.

"8. The owner has no right to claim any indemnification if the vessel is damaged during the voyage.

"Sealed and signed, etc.

"The *expense of a bark* depends upon its size and fitting up, and on the season: a very large and beautifully fitted up bark, £50 to £70. The wages of the ship's company is always included, but it is customary in Assiout and Esneh to give a sheep, and, if they have conducted themselves well, to send them a present of a few dollars when returned to Cairo. No attention is to be paid to any other claim they may make, though they beg bakshish at every town they pass.

"*Provisions.*—This depends upon the tourists themselves. For those accustomed to the luxuries of the Grand Seigneur we give no calculation, as expense will be a secondary consideration to them. To make the tour pleasant and convenient, according to the general acceptance of the terms, the following outfit and provisions—which were amply sufficient for three persons during a two months' tour to Assouan and back—is offered.

"In making purchases of provisions, etc., the tourist should be accompanied by a dragoman, or employ an agent, who may be found at any hotel, in order to see that the articles delivered correspond in quality, measure, and weight guaranteed by the seller or broker, and at the same time should have a bill. It is always better to purchase rather too much than too little, as sometimes the tour is protracted, and many things are not to be had, or at a very high price, in Upper Egypt, and those articles which have not been used at all may be sold again on the return to Cairo. Many dragomans undertake the office of cook; if not, however, a cook must be engaged at a salary of from £4 to £5 a month.

"*Provision and outfit of a Nile bark for three persons for two months.*

"20 oka rice.

15 " macaroni and vermicelli.

30 " flour for bread.

18 " potatoes (generally bad in Egypt).

2 " white beans.

2 " Egyptian lentils.

6 " onions.

2 " greuts.

2 " ground grits, etc., for soup.

for 100 piasters, fowls, eggs, butter, bread, mutton and beef, enough to last three days as far as Benissoéf.

*Provision and outfit—Continued.*

- 2 oka dried apricots.
- 1 " raisins.
- 1 " almonds.
- 1 " dried plums.
- 800 oranges.
- 50 lemons.
- 2 lbs. chocolate.
- 4 oka loaf sugar.
- 1 bottle mixed pickles.
- 1 " fish sauce.
- 4 cases green vegetables.
- 1 dried codfish.
- 1 Cheshire cheese.
- 1 Dutch cheese.
- 4 oka biscuits.
- 4 " sugar.
- 8 " coffee.
- 1 " tea.
- 2 rotl salt in tin cases.
- 4 fruit sausages from the Sinai (containing dates and almonds).
- Spices for 10 piasters.
- 2 oka soap for washing linen.
- 1 bottle salad oil.
- 2 oka lamp oil.
- 2 bottles vinegar.
- 4 cases of anchovies.
- 2 " mustard.
- 60 bottles Hungarian red wine.
- 12 " Somlo wine.
- 20 " ale.
- 8 " aqua vitæ.
- 8 " brandy.
- 4 oka composition candles.
- 6 " Dshabelli tobacco.
- 1000 cigars.
- 3 doz. pipe bowls (which are very brittle).
- $\frac{1}{2}$  doz. cut tumblers.
- $\frac{1}{2}$  " " " small.
- $\frac{1}{2}$  " tea-cups and saucers.
- $\frac{1}{2}$  " small Turkish coffee-cups.
- $\frac{1}{2}$  " plates.
- $\frac{1}{2}$  " soup plates.
- 1 soup-tureen.
- 2 Assiettes.
- $\frac{1}{2}$  doz. table-spoons.
- $\frac{1}{2}$  " tea-spoons.
- $\frac{1}{2}$  " knives and forks.
- 1 salt-cellar.
- 1 tea-board.
- 2 candlesticks.
- 1 ship lantern.
- 1 cabin "

"And, farther, a tinned copper, 2 tubs with covers, 2 pans, 6 earthen-ware pots for boiling and baking, 6 gullihs (Egyptian earthen water-bottles), 1 pail for fetching water, 1 pail for washing up, 1 kitchen table, 1 tin coffee and tea pot, 1 ladle, 1 soup-ladle, 1 grater, 1 butcher's knife, 1 hack knife, 1 gridiron, 1 sieve, 1 pudding form, 1 tin pot for water, 1 hen-coop, 1 gauze cover for cold meat, etc., fire-wood, and charcoal for a week, table-cloths, towels, pillow-cases, sheets, and blankets, blacking and brushes, a broom, a few dusters, a large case for crockery and small kitchen utensils, and, lastly, powder (quassia) for destroying the troublesome flies on the Nile, arrow-root and gum arabic in case of an attack of diarrhoea, rose-water for inflamed eyes, Epsom salts or castor oil for dysentery, and a few ounces of alum for clarifying water.

"Apparatus for drawing, and stationery, must be brought from Europe or from Cairo. Matches, and paper for smoking cigars, may be had at every bazar. Fowls, eggs, sheep, milk, Arabian bread and tolerable butter, may be bought in the villages on either side of the Nile; for this purpose, the party must be provided with a bag of 500 piasters in  $\frac{1}{2}$  and  $\frac{1}{4}$  pieces, as the Fellahs do not like changing silver or gold coin.

"The tour to Thebes usually takes twenty days if no stoppages be made; if the wind be very favorable, in fifteen, but by adverse winds it can not be accomplished in less than thirty. From Thebes to Assouan, on an average, five days. The return tour from Assouan to Cairo requires about a fortnight, but before the end of December it sometimes happens that vessels are delayed a week, making three weeks. To view the principal objects in the order we are about to describe, twelve days will be necessary, so that the traveler who has been favored by the wind, and makes the best use of his time, may complete the tour in seven weeks.

"Up the stream, as a rule, the desire to see the monuments on the bank must be regulated by the wind, but rather leave them till arriving at Assouan, as leaving the bark sometimes prevents the sailors from availing themselves of the good humor of Boreas. If the god permit this, or if the tourist is not limited to time, he may

see the objects of minor importance, viz., the grottoes of Beni-Hassan, the temple of Denderah, and the ruins of Abydos rather than Thebes, as he who has been in Karnak and in the tombs of the kings will take little interest in the smaller and less noble.

"Farther directions:

"1. Before the door, and over the roof of the cabin, an awning must be constructed to keep off the sun.

"2. Imperative orders must be given that the flooring and roof of the cabin be swept and washed every day. One of the sailors must be deputed to do this, for which he receives a few piasters a week.

"3. The sailors must be forbidden (through the reis) to keep the sail fast; they must always keep the rope (shogul) in hand, in order that they may let it go immediately when the wind blows the bark too near the rocks; for instance, at Gebel Shech Umbarak, Gebel el Dayr, Gebel Shech Timai, Gebel Abu Fedi, Gebel Shech Haridi, and at Gebel Tookh near Girgeh. Most of the accidents on the Nile are caused by the neglect of this rule.

"4. The behavior of the traveler toward the sailors must be such that they may see at once they are his servants. These must be given to understand, through the dragoman, before setting out, that nothing unreasonable will be expected from them, but that the orders of the traveler must under all circumstances be obeyed without opposition, least of all must they show open refractoriness, and that for every act of disobedience or deceit they will be punished by the authorities; but, if they conduct themselves properly, they will be rewarded at the end of the voyage. This threat may easily be put into practice by him who has a firman, or a letter of introduction to the consular agents. The traveler must act with firmness, particularly the first few days. By this means he will gain respect and obedience to his wishes. After a time he may show indulgence and kindness, which they will consider as a reward. If this rule be not acted upon at first, the Arabs will attribute his kindness to ignorance or fear, will cheat in every way, and even intimidate him, and will not submit to the strict treatment which then, too late, is resorted to. In a word, the Arab sailors, when well treated, are good-hearted, and willing, more so than any others; but if not,

they are more insubordinate than most others, and the traveler may spoil the whole tour by not *beginning* properly. In other respects they are industrious, contented, always merry and good creatures. If they even try to cheat those whom they think unacquainted with the subject, a thief is seldom found among them. The tourist may leave his dahabéeh a whole day, and they will scarcely steal even a handful of tobacco."

There is great diversity of opinion in regard to steamers and dahabéehs on the Nile. The author has made the ascent both ways, under the most favorable auspices, and must say it is hard to decide, and that it depends entirely on circumstances. Those who seek lovely views and varying scenery will be disappointed: the scenery is grand, but not beautiful. In the narrow valley of the Nile they will find the monotonous fields of corn, sugar-cane, and vegetables, bound on either side by barren chains of mountains, in which the monuments of antiquity are found. The sameness of the fields is occasionally broken by groves of sycamores, palms, and acacias, around which may be seen herds of buffaloes, camels, sheep, and goats. To persons of nervous temperament, not fond of books, and not invalids, who are engaged in business or professions, who come to see the monuments of Egypt, and not to pass their time, we say emphatically, take the steamer. Still, life on the Nile boat has a peculiar charm: the balmy air, the clearness and purity of the sky, the absence from all excitement, freedom from all restraint, and monarch of all you survey, and if you combine with these charming companions, enjoyable books, a fine cook, and a choice variety of wines, one must be without a soul who could not pass three happy months, even had Egypt no unequalled monuments of antiquity.

After passing the pyramids at Memphis, where we stop (if making the ascent by steamer) the first night, there is nothing of importance to see until we arrive at Benisooef, if we except *Haram el Kedab*, or the "false pyramid," so called from the fact that the Arabs supposed erroneously that the base was a solid rock on which was erected the superstructure, instead of which the whole was a building.

*Benisooef* is the chief town of a beylik or

province, situated sixty-two miles above Cairo. It lies on the western bank of the Nile, and presents the usual picturesque grouping of mosques, domes, and minarets. It is the residence of the governor of the province, also of an American vice-consul (Narsala Loga), an Egyptian; travelers should call on him and taste his coffee. This province is one of the most productive in Egypt. About ten hours' distance, west from the Nile through the Faioum valley, formerly was situated the Moeris Lake, now dried up. Here stood the famous *Labyrinth*, King Amenemhe's palace, and an immense pyramid of unburnt brick. In the centre of the lake formerly stood two other pyramids, on the summit of which sat two gigantic statues of kings.

Eighty-two miles above Benisooef, where the steamer generally stops the third night, is the market town of *Minieh*, one of the prettiest towns on the Nile. It is the residence of a nazar, or under-governor, who is subject to the orders of the governor of Benisooef. The town contains many handsome buildings surrounded by date-groves, and numerous baths and mosques; one of the latter contains several columns of Roman origin. The viceroy has recently (1867) erected a very pretty palace, surrounded with grape-vines and ornamental trees. The site is very beautiful, and can be seen on a point of land many miles below the town; it has two façades. He has also erected five new sugar factories of mammoth extent. They were built by French engineers, in the most substantial manner, and are the most perfect in the world. They cover some six acres of ground, and give employment to 1500 men. Many of the chimneys are over two hundred feet in height. A large quantity of brown and refined sugar is kept constantly on hand, with some thirty-six casks containing 36,000 gallons of *arrak*, a rum made from the sugar-cane, slightly flavored with anisette. The distilling apparatus was erected by Paris workmen. The export of sugar from Egypt is immense: in 1864 the export of cotton was over seventy-four millions of dollars, but since the termination of our war sugar has entirely superseded it. Molasses is also very extensively imported; it is put up in jars holding ten gallons, which are manufactured in Kenneh; the market is held on Sunday. A few miles

up the river, on the opposite side, is the cemetery of Minieh. It was a custom of the ancient Egyptians always to bury their dead on the opposite side of the river.

Fourteen miles above Minieh are the tombs of Beni-Hassan, the first specimen of old Egyptian art to be met with above Minieh. They are some half-hour's ride from the river, over a hot and sandy road, and a little tiresome. But you must not measure the sights of Egypt by Beni-Hassan—they are the poorest of them all.

The tombs of Beni-Hassan are seen from the distance, and appear as holes cut in a white wall of limestone rock; they are considered the oldest monuments of Egypt, before, or during the time of Joseph, being of an earlier date than those of Thebes. They are all ornamented with colored figures representing the manners and customs of the old Egyptian race, and curious as showing how gay and agile these ancient people could be, who in their architecture and sculptures appear so solemn and immovable. The colors are preserved with wondrous freshness, and the drawing full of life and vigor.

On some of the walls are hunting scenes; women playing musical instruments; inflicting the bastinado on both sexes; manufacturing linen; nearly all trades are represented: brick-makers, glass-blowers, potters, goldsmiths, a barber shaving a customer, and another cutting toe-nails; women performing various feats of agility, throwing up three balls and catching them at once, etc. One tomb contains colored pictures of the different animals, fish, and birds; conspicuous among the latter is the white ibis, symbol of the god Osiris, vultures, cormorants, pelicans, and hoopoes. One of these tombs has long been famous for containing the representation of the presentation of Joseph's brethren to Pharaoh, but the best authorities now ignore the whole thing, for several reasons: first, the number is not correct; second, the name of the person present is neither Pharaoh nor Joseph; and, third, there is no presentation at all; in addition, the word "captives" is written over the strangers. Under the floor of these chambers are pits where the dead were buried.

The traveler will notice here that nearly every figure or picture painted, the artist has written over it *what* he intended to





## ABYDOS.

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represent; what a serviceable custom it would be for many of our portrait-painters to adopt!

From some of the columns of the northern grottoes the Doric style of architecture originated; they are fifteen and a half feet high, by five feet in diameter. The *Speos Artimedes*, or Grotto of Diana, should also be visited. It is situated in a little valley opposite the town, about twenty minutes from the other grottoes. There are some remarkable specimens of sculpture on the inner wall of the portico; they represent Thotmes sacrificing to the goddess Pacht, the goddess of night and destiny.

A short distance above Beni-Hassan we arrive at *Rhoda*, the seat of one of the viceroy's palaces, and also one of his great sugar factories. The palace is very beautiful, and cost nearly half a million of dollars. The sugar factory employs 1400 men. Some eight million pounds of brown sugar are made here every season, in addition to a large quantity of rum and molasses. The viceroy monopolizes the manufacture of sugar throughout his kingdom.

Opposite Rhoda, ten miles above Beni-Hassan, is the modern town of *Sheikh Abad-deh*, which occupies the site of the once famous city of Antinoë, built by Adrian in commemoration of his favorite, Antinous, who was here drowned in the Nile. There are some remains of a Roman theatre and hippodrome still visible, also the remains of some constructions which mark the direction of the principal street.

Behind the village of *E'Dayr*, a short distance from Antinoë, is a very remarkable painting in a grotto, representing a colossus on a sledge—indicating clearly the method adopted by the Egyptians in moving heavy weights. There are nearly two hundred figures pulling a rope attached to a sledge, on which there is a colossus 24 feet high, and on the pedestal of the statue stands a figure pouring out oil to facilitate the movement; standing on the knees of the figure is a man keeping time to the song, that they may all pull together; and standing round are numerous other figures connected with the operation.

Along the eastern shore the hills for some distance are perforated with square holes, deserted dwellings of the dead. It is said that Sheikh Hassan lived in one of these wiles for twelve years with his wife, two

daughters, and little son. A small island was here in the river, on which he cultivated lentiles. His daughters married in the village opposite. One day his child succeeded in getting on the island to play, when a crocodile carried him off. The sheik immediately disappeared, and with him the island! Nothing but the cave remains.

Fifteen miles farther up we arrive at *Tel el Amarna*, where there are a few grottoes hardly worthy of a visit. The doom-palm, a very beautiful but common tree in Upper Egypt, here makes its first appearance. This place marks the northern limit of the crocodile; they are hardly ever seen below. A short distance above, and we arrive at the village of *Maabdeh*, behind which lie the celebrated *crocodile-pits*, rarely visited by travelers. Here thousands of crocodiles, finely preserved, are piled from floor to ceiling, with an occasional sprinkling of a "human," supposed to be the feeders of these ancient gods. Here, amid the sacred dust, the devout admirer of old Egyptian theology may, if he choose to explore them, obtain the experience of the pleasures of suffocation. In making this excursion the tourist should provide himself with a lantern. Some years ago a traveler and two Arabs lost their lives in the most shocking manner: the torch which they were carrying set fire to the linen which surrounded the mummies, and their retreat was cut off. Thomas Leigh, Esq., M.P., an English traveler, in 1816 left two of his guides dead and one dying, killed by the vileness of the atmosphere, retracing his steps before he reached the chambers of the mummies. Our daring countryman, W. C. Prime, Esq., succeeded in thoroughly exploring these pits and bringing a large number of mummies to the United States.

Twenty-nine miles above Tel el Amarna we come to the town of *Manfaloot*, which contains some ten thousand inhabitants. Part of the town has been washed away by the encroachments of the Nile, but this season (1868) stones are being sunk along the shore which will protect it in future. It is the residence of a governor, capital of a province, contains numerous mosques, a bazar, and public bath. There is a weekly market held on Sundays.

Twenty-five miles farther, and we arrive at *Assiout*, by some called *Sicot*, the metrop-

olis of Upper Egypt, and the residence of a pacha. It stands on the site of the ancient Lycopolis, or "City of Wolves," nearly two miles from the banks of the river. The town is surrounded with beautiful acacias and palm-trees, and contains fifteen minarets and several mosques. This is the halting-place of the caravans from the long desert-journey from Darfur and the interior of Africa. The palace of the governor is quite an imposing building. The population is 25,000. In the gray mountains west of the town may be seen the primitive tombs of the Egyptians.

Twenty-six miles above Assiout is the large village of *Gau el Kebir*. This town, or one of the same name, formerly stood nearer the river, on the site of the ancient *Antaeopolis*. In 1823 the whole village was carried away by the waters of the Nile. Sixty-two miles higher we arrive at *Girgeh*, in former times the capital of Upper Egypt. It takes its name *Girgeh* (George) from a Latin convent dedicated to St. George, which is one of the four most ancient Roman Catholic establishments in the country.

From *Girgeh* the excursion to the ruins of *Abydos* is generally made: if ascending the river (passengers on board the steamers do not generally make this excursion), mules or donkeys may be hired at *Girgeh*, and your boat sent up the river to *Samatia* or *Bellianeh*, 8 hours farther up; or if coming down the river, take donkeys at *Bellianeh*, and send your boat to *Girgeh*. The excursion will well repay you. The ruins are situated four hours south of *Girgeh*, at the base of the Libyan Mountains. On our way we pass the village of *Bardies*, made celebrated by a Mameluke chief who named himself after it.

*Abydos*, which at one time ranked next to *Thebes*, owed its importance to the fact that the god *Osiris* was buried here, and rich Egyptians from all parts wished to have their bodies lie in the sacred dust which their god had hallowed. The tombs are very old, and date back to the 16th and 17th dynasties.

The principal ruins, which cover a great extent, are the *Memnonium*, or palace of *Memnon*, the *Temple of Osiris*, and the *Necropolis*. The palace of *Memnon* is particularly interesting, on account of the peculiar construction of the roof, which is the

only one of its kind in Egypt. It is constructed of large stones, extending from one architrave to another—not laid on their faces, but on their sides, then cut out in the form of an arch, the whole ornamented with sculptures and hieroglyphics.

The Temple of *Osiris* lies north of the *Memnonium*: this was one of the temples the most revered in Egypt. It was here that, in 1808, the famous inscription, now in the British Museum, known under the name of the Table of *Abydos*, was found. It contained originally the names of all the ancestors of *Rameses the Great*, which agrees with the names of the oldest of the Pharaohs which were found at the *Memnonium* at *Thebes*. Part of the tablet was unfortunately destroyed, and some of the names lost.

North of the Temple of *Osiris* lies the *Necropolis*, or burial-ground, where may be seen numerous tomb-stones of the time of *Osirtasen*; also a colossal statue of that Pharaoh, now in the museum of *Cairo*. From *Girgeh* to *Kenneh* the distance is sixty-four miles. The Nile for this distance takes an easterly direction, which it maintains to *Kenneh*, where it resumes its southerly course.

*Kenneh* is a place of considerable importance, noted for its manufacture of the porous jugs used so much in Egypt for clarifying the Nile water. They are made by hand, and with wonderful rapidity; the process may be seen. *Kenneh* does quite a business in trading with Persia and Arabia. On the opposite side of the river (which you cross by a ferry if going up in a steamer, sending your donkeys also across the ferry; none can be had on the other side) stands the celebrated Temple of *Denderah*, one of the best preserved in Egypt. The portico was erected in the time of the Emperor *Tiberius*, and on it may be seen the name of that monarch, as well as those of *Claudius*, *Nero*, *Caligula*, *Ptolemy*, and *Cæsar*, on the back wall. Descending some twenty steps, you enter a most beautiful hall, the roof of which is supported by twenty-four pillars, sixty feet high by eight in diameter, ornamented with beautifully-painted sculpture. After this succeeds a hall of six columns, with three rooms on either side, then a central chamber, behind which is the sanctuary. The whole length of this specimen of Egyptian

art is 250 feet, breadth 110. The temple was commenced under the last Ptolemies, and terminated under Nero; the Emperors Caligula and Claudius contributed much to its embellishment. On the hinder walls of the temple may be seen the names of Cleopatra and her son, the young Cæsar, which she gave to Cæsar, and on the outside wall, behind the temple, is the portrait of the famous Egyptian queen. It is very evident, from the manner in which the hieroglyphics and ornaments are executed, that the sculptural art was in the decline during the erection of this temple; but the architecture fails neither in grandeur, majesty, nor general effect, and conveys a strong impression on the traveler.

The temple is dedicated to the goddess Hathor, reigning deity of the lower regions, and is represented with cows' ears, in honor of the animal sacred to her. On her head she wears as an ornament the porch of the temple, the entrance to the lower world.

From Kenneh to Thebes the distance is 48 miles. A short distance above Kenneh is Koft, the representative of the ancient Coptos. The latter was formerly the starting-point for an extensive caravan traffic, which proceeded thence across the desert to the port of Berenice on the Red Sea; and from its name that of its modern descendants of the Egyptian race (the Copts) is derived: between Kenneh and Thebes the scenery is exceedingly fine. The Theban palm here begins to mingle with that of the date. Vegetation is exceedingly rich; luxuriant crops of Indian corn and sugar-cane are seen in the fertile plain that stretches beside the river's bank.

*Thebes.*—The most celebrated and magnificent of the ancient capitals of Egypt; the capital of the kingdom of the Pharaohs when in the zenith of their power, and whose remains exceed in extent and grandeur all the most lively imagination can depict. No written account can ever give an adequate impression of the effect, past and present, of its temples, palaces, obelisks, colossal statues, sphinxes, and sculptures of various kinds. They continue from age to age to excite the awe and admiration of the spectator. To have seen the monuments of Thebes is to have seen the Egyptians as they lived and moved before the eyes of Moses. To have seen

the tombs of Thebes is to have seen the whole religion of the Egyptians at the most solemn moments of their lives. Nothing that can be said about them will prepare the traveler for their extraordinary grandeur.

"Not all proud Thebes' unrivaled walls contain,  
The world's great empress on the Egyptian plain,  
That spreads her conquest o'er a thousand states,  
And pours her heroes through a hundred gates,  
Two hundred horsemen and two hundred cars  
From each wide portal issuing to the wars."

It is possible to see the whole of these stupendous ruins in three days, but the traveler had better make it six. The first day had better be devoted to the west side of the river, say, first, the *Temple of Koornah*, the *Memnonium*, the two *Colossi*, and the ruins of *Medinet Haboo*. The second day, the *Vaults of Assasif*, *Dayr*, *El Bahri*, and *Medinah*; then to the *Tombs of the Kings*, and the third day to *Luxor* and *Karnak*.

The most striking of the ruins are those of *Karnak* and *Luxor*, on the eastern bank of the river, with the *Memnonium*, *Medinet Haboo*, *Koornah*, *Tombs of the Priests*, *Tombs of the Kings*, and the *Vocal Memnon*, on the western side. The sanctuary of Ammon, a small granite edifice founded by Osirtasen, with the vestiges of the earliest temples around, is the centre of the vast collection of palaces and temples which is called *Karnak*. Beside these temples a few miserable Arabs dwell, whose chief subsistence is derived from the visits of travelers, to whom they sell scraps of papyrus, mummy cases, coins, and similar objects of antiquarian interest, many of them suspiciously modern in appearance.

The principal hall in the palace of *Karnak*, which there can be no doubt is the *Temple of Ammon*, the *Jupiter of the Egyptians*, is 318 feet long by 160, broad, and its roof is supported by 134 columns of 70 feet in height and 11 in diameter. The approach to this stupendous structure is through an avenue of colossal sphinxes which is upward of a mile in length, and connects the remains of *Karnak* with those of *Luxor*.

The palace of *Luxor*, though inferior to those of *Karnak*, is also of vast dimensions. Its principal entrance is most magnificent. On either side of the doorway stood two obelisks or monoliths, each formed out of

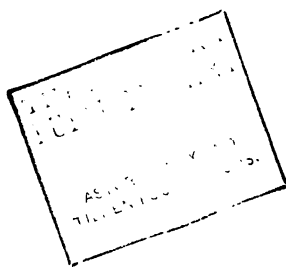
## Left Side

- 1 Palais de l'Éducation.
- 2 Calvores de Pharmacie.
- 3 Avenue de Spence.
- 4 Parc-El-Bouri.
- 5 Écoles de la brigade crues.
- 6 Parc-El-Medinet.
- 7 Calvores renouveau.
- 8 Mahomet.

## Right Side

- |   |  |
|---|--|
| a | <i>Rue de Louvain.</i>                           |
| b | <i>Maison du Consul Français.</i>                |
| c | <i>Temple et Obélisque.</i>                      |
| d | <i>Temple de Philadelphie.</i>                   |
| e | <i>Avenue de Spéens.</i>                         |
| f | <i>Avenue de Schervé.</i>                        |
| g | <i>Lac.</i>                                      |
| h | <i>Encrein principale du 2<sup>e</sup> Temp.</i> |
| i | <i>Cour.</i>                                     |
| k | <i>Colonnade.</i>                                |
| l | <i>Obélisque.</i>                                |
| m | <i>Temple d'Aménophis.</i>                       |
| n | <i>Pyramide.</i>                                 |





## Left Side

- 1 Palais de Gourmeh.
- 2 Oloases de Rhamsès.
- 3 Avenue de Spinx.
- 4 Dair el Babr.
- 5 Escaliers de briques crues.
- 6 Dair el Metneh.
- 7 Oloases renversés.
- 8 Rhamsésion.

## Right Side

- a Port de Louqsor.
- b Maison du Général Français.
- c Temple et Obélisque.
- d Temple de Phidolaphe.
- e Avenue de Spinx.
- f Avenue de Belzès.
- g Lac.
- h Entrée principale du 1<sup>er</sup> Temple.
- i Tour.

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first glowed above  
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landmarks, hoary, blackened, time-worn, and defaced, in the midst of the Theban plain, in front of the space between the Memnonium and the Mounds of Medinet Haboo.

A visit should be paid at once to our very worthy vice-consul, Mustapha Aga; he will be of service to you in various ways. The old man's heart is running over with the milk of human kindness, and it is a very great shame that he is allowed by our government to perform the services he does for American travelers without the slightest remuneration. After the return of the Prince of Wales from his tour up the Nile, fifty pounds sterling per annum was awarded to Mustapha for his services as British vice-consul. Our government certainly should do as much.

The steamer generally stops at Thebes three or three and a half days.

From Thebes to Assouan is 150 miles. About eight and a half miles above Thebes is the town of *Herment*, situated on the western bank, a short distance from the river. It was a place of considerable importance under the Ptolemies and Romans. It is built on the site of the ancient *Hermenthis*. The principal object of antiquity now visible is a small temple, which appears from the sculpturing (seen only with a torch) to have been a lying-in house, where the god Mandoo, the goddess Reto, and their offspring Harphre, were worshipped. There is a bas-relief representing the goddess Reto giving birth to the god Harphre: Reto is surrounded by several goddesses; the midwife, who is a goddess, delivers the mother; the wet-nurse, a goddess, holds out her hands to receive the young god; Amun, the father of the gods, and Soven, also assist at the birth. The bas-relief is supposed to allude to the confinement of Cleopatra with the young Cæsar. There are numerous other bas-reliefs connected with the young Harphre. The viceroy has recently erected very extensive sugar-works here, which, next to Rhoda, are considered the finest in the world. The whole establishment is under the charge of French engineers. There are twenty revolving kettles, which make 1200 revolutions a minute, converting brown into white sugar in five minutes.

Fourteen miles higher we arrive at *Esné*. Just before arriving at this town

we pass the pretty palace built by Mehemet Ali; it is beautifully surrounded by gardens. In the midst of the town is the temple of *Esné*, commenced in the time of the Ptolemies, and finished under the last Roman emperors. The interior was cleared out by Mehemet Ali in 1842. It is entered by a flight of steps. The portico of the temple is the only part which is really visible: it has four rows of immense pillars, six in each row; they are nearly 19 feet in circumference, and 65 feet high; the capitals, no two of which are alike, are in imitation of the vine, doom-plant, date, and papyrus; the walls are ornamented with hieroglyphics representing princes offering sacrifice. This temple was consecrated to Kneph, one of the principal Egyptian deities.

A short distance farther up the stream, near the banks of the Nile, is the pyramid of *El Koola*, built of limestone. Its base is 60 feet square; former height, 50 feet; present height, about 36 feet.

*Edfoo* is the next place of importance at which we arrive, thirty miles above *Esné*. This is without exception one of the grandest and best-preserved monuments of Egypt. It lies about one half-hour's ride from the shore. This magnificent temple was commenced by Ptolemæus Philometer 180 years before the Christian era. Its entire length is about 440 feet; breadth of the first pylon, 200 feet. The two towers of the pylon have each 250 steps to the top. There are numerous spacious rooms on the different floors. A charming view of the Nile and valley may be had from the top of the towers; you will also from this point get a good idea of the arrangements of the temple before examining it in detail. We would advise making this ascent on entering, which is not generally done. You first enter the great court, 141 feet wide by 153 feet deep; it has thirty-two columns round its three sides, no two of which are alike. Next comes the *Pronaos*, 50 feet deep and the whole width of the building; this has eighteen immense pillars, 50 feet high and 27 in diameter, covered with hieroglyphics: it contains a singular sarcophagus. Next comes the *Adytum*, which is supported by twelve immense pillars of peculiar form, swelling out from the base until near half their length, when they gradually diminish: this portion is surrounded by four



rooms on each side, from one of which a flight of steps leads to the roof. The ceiling of the Adytum was composed of six immense slabs of stone, four of which remain; these are all split through in a direct line. The next court is only 21 feet deep, also covered with slabs of slate split through like the preceding: this court has no columns; there are two small rooms on either side, perfectly plain. Next court, 22 feet deep, without pillars, and open at the top; on one side is a small room, the walls of which are covered with hieroglyphics and figures, some of the latter reaping. On the opposite side another small court, through which you ascend six steps to an exquisite little temple or sanctuary. It is only 14 by 15 feet, but the bas-reliefs are most perfect; the ceiling and sides are perfectly covered with them; some are colored with imperishable blue. In a direct line with the pylon entrance, with the Pronaos and Adytum, comes the *Naos*, or sanctuary, from which there is no outlet. There are no pillars, but in one corner stands an immense red granite sarcophagus, in the shape of a pyramid; it is 14 feet 8 inches high, 8 feet broad, and 8 deep. The *Naos* is surrounded with nine small rooms. On the exterior wall, at the northeast angle, is an inscription, dated in the reign of Ptolemy Alexander I., which alludes to a donation of lands made to the temple. The *Naos* and Pronaos are the most ancient parts of the temple; they were erected from 222-198 A.C. Under the ninth Ptolemy and Euergetes II. the portico was erected. The sculptures on the walls of the *Naos* and Pronaos are of the same date, while the grand exterior walls, with their ornaments, are of the time of Philometer-Soter and Alexander I. The temple was dedicated to Harhat and his mother, Hathor, whom the Greeks identified with their Aphrodite (Venus). The inscriptions speak of the infant god as the "great god, lord of the heavens, son of Osiris, king of the kings of Lower and Upper Egypt, master of gods and goddesses." Most of the sculpture is of a religious character, but there are some which give representations of the military exploits of some of the Ptolemies.

A short distance farther up the stream we arrive at *Gebel Silsileh*, where the river is quite narrow. Here are the quarries from which the ancient kings of Egypt procured

the stones for erecting the mammoth edifices of Luxor, Karnak, Medinet Haboo, etc. The name of this place, Silsileh, which in the Arabic means chain, has given rise to a legend, or the legend has given the name to the place, that in former times the navigation of the Nile was barred by a chain which was swung across the river. On the west bank there are several interesting grottoes containing tablets or hieroglyphics relating to the early days of the Theban empire.

Thirteen miles above Silsileh, finely situated on a hill on the east bank, is the temple of *Kom-Ombo*. It was commenced by Ptolemaeus Philometer, and finished by Neus Dionysus. Most of the pylons have fallen into the river, and the portion of the temple which now remains is the sanctuary, most of which is buried in the sand. The peculiarity of these temples—because from their appearance there must have been two adjoining each other—are a double entrance and a double sanctuary, devoted to two deities, Savak and Areris. The capitals of the columns are finely executed, as are also the sculptures of the pronaos and façade. Near this spot ends the limestone range of hills, and the sandstone continues to the first cataract, where it changes to the granite, from which the Nile issues from out the mountains of Nubia. The country now assumes a different aspect as we approach Assouan—the palm-groves are fewer, and the valley a mere strip of land.

Twenty-six miles above Kom-Ombo we arrive at *Assouan*, once the boundary of the Roman empire; it is now the border city between Upper Egypt and Nubia, but contains nothing of importance to the visitor. This is the stopping-place and terminus of the steamer's route. Opposite Assouan lies the island of *Elephantine*. It is about one mile in length, but contains nothing of much interest: a granite gateway; temple of Chnubi, god of inundations; a mutilated statue of granite, and an altar to Ammon; also, the ruins of the old Nilometer. A short distance south of the island of Elephantine is the small island of *Sehal*: it contains numerous hieroglyphics.

If the traveler intend going to the second cataract, he should make an excursion to the granite quarries from Assouan, which are a short distance back from that town; if not, he should visit them while riding to

the island of Philæ. From here came the colossal statue of Remeses, the columns at Rome, at Constantinople, at Paris, and at Alexandria. At Heliopolis we see the first of its race, and here, immediately east of Assouan, we see the last hewn out, but, like the mammoth stone at Baalbec, never removed from its birth-place. It is 100 feet long, and 12 feet square at the base. After it had been dressed a fissure was found at the top, for which reason, it is supposed, it never was removed. Notice the grooves made in it for the purpose of cutting it into single blocks. The color is light red, sprinkled with green. It is very hard, and susceptible of the highest polish.

Travelers must not expect to find a Niagara when they visit the cataract, but something more like the rapids of the St. Lawrence—a bounding, bubbling, foaming stream, some three or four feet in depth, comprising four distinct parts: the first has a fall of about six feet; the second, two feet; the third, eight feet; and the fourth, fifteen. The natives amuse visitors here by plunging into the river above the first fall and passing unscathed through them all. They are very importunate for backsheesh, and swarm around you in all their naked majesty. If traveling by steamer, we would advise taking a boat to the cataract, which is a short distance above Assouan. Make a bargain before you go for your boat and crew.

Seven miles above Assouan is situated the small island of *Philæ*, only one quarter of a mile long, crowned with a long line of majestic temples and colonnades. Its principal ruin is that of the Temple of Isis, commenced by Ptolemy Philadelphus, and completed by succeeding monarchs. The whole is modern compared with the old Egyptian style of architecture. The temple is very irregular in its ground plan, following the shape of the island. There is a double corridor supported by thirty-six pillars; notice that many of these were never finished. The corridor is succeeded by two immense pyramidal towers, gateways, staircase, and chambers, in a fine state of preservation. The traveler should here ascend to the roof and take a bird's-eye view of the ruins and surroundings. In one of the rooms of the temple may be seen, on a small scale, a representation of the death of Osiris; also his embalment,

burial, resurrection, and enthronelement as judge of the dead. To the east of the great temple is a square open building, the four sides of which are composed of pillars supporting an architrave. This is the most perfect building on the island. The edifice is evidently unfinished; much of the sculpturing had been just commenced. It was here that the Romans signed, in 451 A.D., the articles of peace with the Ethiopian Bedouins, who were the last worshippers of Isis on the island. Notice, under the principal entrance of the first pylon, the inscription commemorative of the advance of the French troops under Desaix: "*L'an VI. de la Republique, le 12 Messidor, une Armée française, commandée par Bonaparte, descendue à Alexandria. L'armée ayant mis vingt jour après les Mamelouks en fuite aux Pyramides. Desaix, commandant la 1re division les a poursuivis au delà des Cataracts, où il est arrivé le 12 Ventose de l'an VII.*"

From Assouan to the second cataract the distance is 220 miles. The Nile is not now the Nile of Egypt—the two ranges of hills inclose the river so closely that there is little or no cultivation. You now pass tombs continually, occupying the position of castles on the Rhine; they are nearly all on the west side of the river, if we except Derr, the capital of Nubia, Ibream, and Farayg. Throughout the Nile valley now, the banks being so high, the water is raised by means of a *sakia* or *shadoof*. The *sakia* is a large wheel worked by a buffalo, around which a number of jars are attached; the revolutions of the wheel dip the jars into the river and empty them into the canal, whence the water becomes distributed over the surrounding fields; and as the natives use all the grease in the country to grease their long black hair, you have day and night the sound of the hum of a swarm of flies as lazily you float along beneath the rays of a tropical sun. The *shadoof* consists of a pole and bucket worked across a horizontal bar supported upon two pillars of wood: it is worked by the hand. The government levies a tax of 200 piastres on every *sakia* in operation.

The natives of Nubia are more ignorant and more honest than the fellahs of Egypt, and possess a more brave and warlike spirit; they are also more intemperate than their more simple neighbors, and not so

strict in regard to the injunctions of the Prophet.

The first ruins of any importance after passing Philæ are those of *Dabod*, on the right hand or west side of the river as you ascend. These consist of a well-preserved temple commenced by the Ethiopian King Ashat-Amun, and dedicated to the same gods as the temple of Philæ, and the picturesque ruin of the temple of Gertasse. We then pass the temples of Tafah, also on the right.

We next arrive at *Kalabshee*, where are the ruins of the largest temple in Nubia, with the single exception of *Aboo-Simbel*. It was erected during the reign of Augustus; Caligula, Trajan, and Severus also added to it, but it was never completed. Seen from the outside, it has a grand and imposing appearance; the interior, however, is badly mutilated.

A quarter of an hour's distance from the village is the cavern-temple of *Bet-el-Wally* (the house of the saints), excavated during the reign of Remeses the Great, and dedicated to Kneph, Amunre, and Anauke. The sculptures of the interior, which are very fine, record the battles of Remeses against the Ethiopians. Next come the cavern-temples of *Dendoor* and *Gorf*, which are hardly worth a visit, and *Wadi Sebua*, formerly a temple of considerable importance, but nearly all now buried in the sand. The temple, which is entirely of granite, with the exception of the sanctuary, which is cut out of the solid rock, was constructed by Remeses II. There was formerly an avenue of sphinxes which led to it, hence its name. This is the last village where the Arabic language is spoken; the Nubian now commences.

Twelve miles higher we arrive at *Koroob*, situated on the eastern bank of the Nile. This is the first station of the great Nubian desert, 200 miles to Kartum, and, although well traveled, is one of the worst roads across the desert, water being found at one station only during the entire distance, and much frequented by a wild tribe of Bedouins which have never yet been quite subdued.

Having passed the temples of *Amada*, *Derr*, and *Ibreem*, we arrive at the magnificent temples of *Aboo-Simbel*, the greatest work of the great Remeses, and by far the most interesting of all the ruins of Nubia, and, indeed, with the exception of Thebes, of all those throughout the Nile valley—for this reason, that almost every other Egyptian temple is more or less in ruins; these, from being hewn out of the rock, are in all their arrangements as perfect now as when they were left unfinished by Remeses himself. There are two temples: the smallest is dedicated to Hathor, who is represented under the form of a sacred cow; the façade is ornamented with six colossal statues of Remeses and his wife, with their children at their feet; the interior is divided into three principal divisions; the walls are decorated with sculpture, but much defaced; the entire depth is 84 feet. The second and larger temple is a short distance south of the smaller; the façade is 120 feet wide by 90 high; it is decorated with four colossal statues of Remeses, which, although seated, are about 60 feet high; the interior is divided into four compartments, with a depth of 185 feet; the entrance is nearly choked up with sand. Nearly opposite *Aboo-Simbel*, at *Farayy*, there is a small temple excavated during the reign of Amenophis III., and higher up the castle of Addeh, in a fine state of preservation. Nine miles farther there are also some ruins, at the village of *Farras*. Forty miles above *Aboo-Simbel* is *Wadi Halfa*, opposite which are some ruins, but little of sufficient importance to bring travelers above *Aboo-Simbel*. The second cataract is still some seven or eight miles higher up; they are nearly five miles long, and, if wishing to see them and the surrounding country to the best advantage, we would advise the climbing of the cliff *Aboo-Sir*, 300 feet high, where a most singular panorama can be obtained. The railroad along the banks of the Nile (in progress to Thebes) is now (1871) finished to Minich, a distance of 151 miles.

# THE DESERT.

SUEZ.

[THE DESERT.]

SUEZ.

WHETHER the traveler intends visiting Mount Sinai, where Moses delivered the Law to the assembled tribes of Israel, or not, we would strongly recommend his spending a day or two at Suez, and then taking a boat through the new Suez Canal to *Port Said* (where the steamers to the Holy Land touch). The time from Cairo to Suez by camel was formerly 80 hours; then a *direct* railroad was constructed, making the time 4 hours; that road was abandoned in 1870, making a detour, but passing through numerous populous villages. From Cairo to Suez *via* Benha, 9 hours 30 minutes; 116 piastres = \$5 80. From Cairo to Suez *via* Zazazig, 10 hours; 116 piastres. From Cairo to Ismailia, 7 hours; 79 piastres = \$2 75.

*Suez* is situated at the head of the gulf of the same name; the Red Sea dividing at its northern extremity into the Gulf of Akaba and Suez. The peninsular region inclosed between these two gulfs is a rugged mountainous wilderness, and the scene of the journey of the hosts of Israel; and Suez, from the nature of the mountains on the Egyptian side, must have been the spot where they crossed.

The town of Suez now contains about 6000 inhabitants; it has been brought into prominent notice of late years by the extensive travel on the *overland* route. The *overland* route is now all *sea*; the Suez Canal has also made it famous. It is likewise the place of embarkation for the Mohammedan pilgrims from Egypt and the countries of Northern Africa on their way to the holy cities. The sailing is excellent here, as you can always have a

good breeze blowing; it commences usually from the land in the morning, and dies away about four or five o'clock in the afternoon.

There are nearly always four or five large first-class English steamers lying here, but they can not come within five miles of the city, there being no channel, and the rise and fall of the tide so much that any traveler can do as the Israelites did at certain hours of the day without the water coming much over his boots. We asked our boatman if he knew any thing about the host of Pharaoh and the Israelites: "Yes, he knew all about it; it was all a mistake." It was *not* the Egyptians who followed the Israelites, but a "lot of rascally Bedouin Arabs;" that Moses knew all about the tide, and he arrived when it was low water; and when the Bedouins were in the gulf, the tide came up and drowned them; and to put the question beyond dispute and clinch his argument, "Wouldn't the boatmen have found the chariots when the tide went out?"

To visit the "Fountain of Moses (*Ain Mousa*), hire a boat instead of passing round the head of the gulf. You can run down with a fair wind, and land within two miles of the spot; walk up, and if you want a camel-ride, for twenty-five cents one of the fellahs who reside here on a small piece of land irrigated by the brackish water will supply you with the luxury. The sensation of a first camel-ride is very queer. The animal kneels down to enable you to mount, and when he commences to rise, it is with the greatest difficulty you retain your seat. The shore about here abounds with numerous handsome shells.

Near Suez, a little to the north, were the remains of the sluices of the ancient *Canal of Arsinoë*, which connected the Nile with the Red Sea. It was commenced by *Sesostris* and finished by *Ptolemy Philadelphus*. Subsequent to the time of the Romans it was neglected, and allowed to fill up with sand. It was reopened by the Caliph Omar for the purpose of sending corn to the holy cities of Mecca and Medina. Its course is directly north as far as the Bitter Lakes, or Shekh Hanaydik,

thence directly west to the Nile. One half its distance is the site of the new French canal, through which you proceed if going to the Holy Land. If returning to Europe direct, it will be better to retrace your steps to Alexandria *via* Benha, as you *might* have to wait some time at *Port Said*, a miserable place. Lately American travelers have commenced to make the tour to the Holy Land *via* Mount Sinai and Petra, a long and tedious trip, occupying 210 hours, or about 80 days of actual travel—viz., from Suez to Sinai, 67 hours; from Sinai to Petra, *via* Akabah, 76 hours; from Petra to Hebron, 60 hours; and from Hebron to Jerusalem, 7 hours.

"As guides, take a few Tor-Arabs, who will provide the camels; a contract must be made with them in Cairo. On no account be persuaded to go first to Suez and thence by water to Tor, otherwise you will be obliged to submit to extortionate demands or—to turn back. The hire of a camel to Akaba averages 250 piasters. The Arabs have to find their own provisions and food for the camel. Never pay beforehand. Apply to a sheik, or leader, of good reputation, who can exercise authority over his race, for it sometimes happens that members of the same race are envious of him who has let his camel, begin quarreling on the road, and, under all kinds of pretenses, place the traveler's luggage on their own camels. Do not suffer yourself to be imposed upon if (it seldom occurs now) suddenly attacked by a troop of hostile Arabs and tribute is demanded from you, and the Arabs who escort you do not fight, for the attacking party are in league with your own, and will afterward divide the booty with them. Therefore, have no recourse to arms, pay the sum demanded, and, on your return to Suez or Cairo, deduct it from the wages of these unfaithful people.

"For the distance between Sinai and El Akaba an arrangement must be made with a sheik of the Mezejneh Arabs, and for that between El Akaba and Hebron with one of the Hawat chiefs, for safety's sake. On the 4th of January, 1857, some Americans who refused the £6, for six persons, demanded by the last mentioned, were fallen upon by them, and escaped with their lives by length sacrificing £100.

"Never travel with one race through a

tract of desert which is looked upon as the property of another, unless there be a mutual understanding between them. Waterskins should be procured at Cairo; old ones are preferable, as the new impart an unpleasant taste to the water. The best tents are those with a single pole, likewise to be had there. A double number of pegs, warm coverings, and a water-proof under-cover, to resist the damp rising from the earth, is indispensable; wax candles, lamps, dried apricots, maccaroni, and rice. Charcoal is only wanted during the first half of the journey, afterward abundance of material for burning is found in the valleys. It is advisable to take more coffee and tobacco than is sufficient for one's own personal use, in order occasionally to fill the cups and the pipes of the escort; the waterskins must never lie on the earth, which often contains salt, but must always be put in the shelbekeh—nets in which the camels carry their burden.

"The tour from Cairo to the monastery of Sinai is through Suez, Ain Moosa, Wadi Sadr, Ain Howarah, Wadi Gurundel, Wadi Shabekkeh, Sarabut el Kadem, Wadi el Berk, Wadi e'Shech, and Wadi Solaf, and is 95 camel miles long.

"The tour beyond the monastery to El Akaba is over Wadi el Orfan, Wadi Murnah, Ain el Hudera, Wadi el Sumghi, Ain Suwejbah, Ain el Wasit, Abou Suwejrah, Wadi el Mekubbeleh, Wadi Merak and the N.W. corner of the gulf, and is 51 camel miles in length. From El Akabah to Petra, now Wadi Moosa, an armed escort is absolutely necessary. From El Akabah to Hebron it is 72 camel miles; to Jerusalem, 80. There is less expense incurred, if not less danger to be apprehended, if, in visiting the ruins of Petra, the tourist set out from Syria, and, indeed, from Hebron.

"The quail, which supplied the Israelites with food during their progress through the deserts, is still found, but never in flights. Manna is also rare; it is seen in sparkling drops on the branches and twigs (not on the leaves) of the turfa, a kind of tamarisk-tree, from which it oozes out as a consequence of the sting of an insect of the cocos species. It is white, sweet, about the size of a small pea, and melts in the sun. It is to be had of all druggists in Cairo. Ain Howarah is the Marah of the Bible: it has springs of brackish water. From here

the road runs at a short distance from, and almost parallel with, the sea, to the 'baths of Pharaoh' (Hamman Faraon)—a mountain with hot springs, 157° Fahrenheit, strongly impregnated with salt and sulphur. Not far from here the road takes a turn more inward, dividing into two, the one of which leads to the left over Sarabut el Kadem, the other to the right over Wadi Faran; but both to Singi.

"The road to the left passes, near Sarabut el Kadem, an old copper foundry, where are various Sinaitic inscriptions. Sarabut el Kadem is a sandstone rock with a level summit, on which are discovered numerous ruins and many hieroglyphic tablets, with the names of Osirtasen I., Ramses the Great, Thotmes III., and others of the Pharaohs.

"Those Sinaitic inscriptions are still more frequently found on the other road, to the right. The rocks on the S. side of Gebel el Mokattab are more especially covered with them. They are also on other parts of the peninsula, and not only on the old pilgrim roads, but may be followed into the most desolate ravines. Rude signs, a foot high, with rough drawings of camels and goats between them, appear slightly cut in, and only to be recognized by their light color on the dark stone; they are not explained, but probably refer to the Amalekite pilgrims, who came to the beautiful vale of Faran and the holy mountain of Serbal. The first is the largest cultivated vale of the peninsula, is watered by a brook, which soon sinks into the sand, and contains many gardens with palms and other trees. On Serbal, a majestic giant mountain with five peaks, are likewise many of these inscriptions.

"After passing through long ravines we reach the plains of Er Raha, surrounded by rugged walls; thence, to the south, run two narrow, deep valleys, which, after a time, unite and form a large plain called Sebaieh. The mountain they surround and separate from the higher neighboring summit is *Horeb*; its S. higher summit, beyond the larger plain, is *Sinai*. The Arabs call the two Gebel Moosa—the mount of Moses. Beneath, in the valley on the E. side, is the monastery, a fortress-looking building, with high walls, which from the inside are only overtopped by a few cypresses. It has no door, so that he who wishes to go in must

be wound up the open hatchway by a rope until he reaches a height of 80 feet. Inside are covered courts of different sizes, partly covered by vines; the very old church, in which is a chapel said to be the place where God spoke to Moses from the burning bush. The church is a basilica, has a double row of Corinthian pillars, a splendid altar balustrade, a mosaic-work picture of the crucifixion, a portrait of its founder, the Emperor Justinian, many silver lamps and candlesticks, a coffin with the remains of St. Catharine (found, as tradition says, in the neighborhood), the silver lid of a sarcophagus with the likeness of the Empress Anne of Russia, who desired to be buried here, etc. This monastery is inclosed by gardens, with high walls, in which are pear, apple, apricot, and pomegranate trees, and in the adjacent valleys the monks still have olive groves.

"The monastery is ruled by a superior, has generally twenty monks, and belongs to the Greek Church. Mohammed, it is said in a record now at Constantinople, on condition that those monks feed the passing pilgrims, recommended them to the good-will of his followers.

"A short distance from here is the stone out of which Moses caused water to flow, and on the summit of Sinai the cleft of the rock is shown in which he concealed himself when the glory of the Lord passed over him. The view from the mount is of more importance to us than these doubtful relics.

"A steep path, with occasional steps, and entering two arches of a door-way, leads from the monastery to a high plain behind the mountain, where are a well, a chapel consecrated to Elias, and a single cypress. From this plateau, which, toward the N., is overtopped by rugged cliffs, and falls nearly perpendicularly into the plain of Er Rahab, is a roundish rock, still over 100 feet in height. It is an enormous granite block, with the vestiges of a Christian church and a mosque. From this height, nearly 7000 feet above the level of the sea, we view the fearful, wild, brown and black mountains, and the yellow sandy plains of the desert in the north, the surface of the sea toward Akaba and Suez, and the Egyptian chain of mountains emerging from behind it, and, next, the gloomy, jagged Catharine Mountain to the S.W. Toward the S. termination of the peninsula

the blue sea appears again. Beneath us, near the foot of the mountain, is the plain of Sebaieh, somewhat in the form of a theatre, where once the law was given to the Israelites.

"The whole tract from Sinai to Petra has nothing of interest but *Akaba*, a fortress with an Egyptian garrison, serving as a magazine for the caravans from Mecca, which stands on the swamps near the Elanite Gulf, which is so dangerous that no ships enter it. Here—it is supposed, near the so-called Pharaoh's island on the W. coast, near the N. end of the gulf—was the harbor of *Eziongeber*, whence Solomon sent ships to Ophir.

"*Petra*, one of the most splendid ruins of any city in the Levant, lies in a hollow below the mountain of Hor, a brook running down to it. Guided by 'Braun's History of Art,' we follow this way through high oleander hedges, and descry, firstly, on the right, monuments in the shape of masses of stone separated from the rock; then, on the left, a plain façade, crowned by a row of four pyramids of an obelisk character. We proceed farther into the cleft, which becomes more and more narrow, and at length see an arch of a great gate, of the Roman style, which spans it. This is succeeded by niches, tablets with inscriptions, which have suffered from the atmosphere, and tombs on each side. The walls of the glen reach to such a height that the sun can scarcely penetrate. Ivy hangs down from the ridges, and fig-trees spread their branches over it. At length it is light, the glen expands, and the rosy façade of a high, magnific building hewn in the opposite rock appears, called by the people *El Kasneh Faraoon*, i. e., the treasury of Pharaoh. This is evidently a monument in the Roman style. We discover a two-storied temple façade, standing in a niche above 100 feet high. The rock wall is gray, the sculpture in the niche pink. In the lower part are six Corinthian columns; the four middle ones support a rich frontal, from beneath which the fore-hall opens, occupying the same breadth, only that the two centre ones are free where there is a space behind them; one of them is broken. Over the frontal of this lower story is another, likewise overspanned by a frontal, but in its whole breadth; this, however, is not complete, being cut out in the centre,

so that on either side a corner of the frontal rests on two pillars. In the centre is an open space, the walls of which are also graced with columns. In this open niche, above the frontal of the lower story, is a dome with pillars, on which is an urn, believed by the people to contain great treasures. The whole is a sepulchre. Passing through a fine vestibule we enter the interior, which behind and at each side contains three smaller rock chambers, plain and insignificant, and much lower than the great hall, an arrangement calling to mind the tombs of the Persian kings.

"The cavern, now broader, extends to the right, between numerous rock chambers and façades, as far as the theatre, likewise hewn out of the rock, from the uppermost steps of which we look down into another deep vale. Here stood the old town. We find here immense heaps of fragments and ruins, standing remains of temples, ruins of triumphal arches, and palaces; all after the Roman style. Around are jagged mountain heights, and in the E. and W. rock-walls several hundred feet high, and from the tops to the bases broken entrances to tombs are discerned.

"The grandest monument of the old city stands at a short distance N. of Petra, and is called *El Dair*. Like that of *El Kasneh Faraoon*, it contains two stories faced with pillars, but is much higher and broader; in the lower part there is neither an open fore-hall nor frontal, but only a frame-work between and over the pillars, which seems alternately to recede and protrude, and curves toward the centre. Above this again is the dome with pillars, over which is the urn, which has broken through the frontal of the upper story, leaving the corners only supported by pillars. On all three compartments are Doric triglyphic cornices—perpendicular articulation alternating with round shields—a very old Asiatic form. It is altogether unfinished; the capitals of both stories are but rude blocks. Inside is an altar niche, with a cross on the hinder wall; it is therefore presumed at a later period to have been a church. On a rock opposite traces are perceptible of a very large temple, which stood about 1000 feet above the lower level of the valley.

"The people that inhabited this city were probably Nabatians who had emigrated from S. Babylon, a peaceful trading people,

commanding the traffic on the Red Sea, and in whose city the caravans from Syria and Palmyra met those of Gaza from Egypt. Owing to other routes having been taken, the trade of Petra seems to have gradually declined. The Romans had entered into direct communication from Suez with India, and the E. gulf of the Red Sea, leading to Petra, with the caravan way, was no longer frequented.

"The journey over the W. or Libyan desert, where the so called *Great, Small*, and the *Oasis of Jupiter Ammon* lie, is as difficult as that of the E. desert. The two first mentioned are seldom frequented by Europeans; it will suffice, therefore, to observe that the Great Oasis (Wah el Kargeh) is most conveniently reached by way of Assiout; the small one, on the contrary, from Benisooef; and to make either excursion, including two days sojourn, about three weeks will be necessary.

"From Cairo as far as Teraneh the tour may be made by water; the other part of the distance to the Oasis on camels. The stations are:

"The Natron Valley (with tolerably good water).....	1 day.
El Magrah, or Wadi el Sumar (brackish water).....	2½ days.
El Abbah, or Libah (salt water) 1 day.	
El Garah (good water).....	3 days.
The city of Siwah (good water)..	2 "
	9½ days.

"Another road through the desert leads from Alexandria on the sea-coast, firstly to Baraton, thence S. to Siwah. It was the way taken by Alexander the Great, and, taking this route, the journey may be made in fifteen days.

"The Oasis consists of two parts, the E., fertile, and produces quantities of dates: it forms a valley of about 1½ mile in length and 1 mile in breadth, in the E. part of which is the before-mentioned city of Siwah. About an hour's walk E. from here, on a hill in a boggy neighborhood, is the *temple of the god Amun*, called by the Arabs Om Bejdah (white mother), and near it the source of the sun, a small pond 80 feet long and 55 broad, the water of which by night is warmer than by day, and has 12 degrees more specific gravity than that of the Nile.

"The ruins of Om Bejdah are not very

extensive, but enough remain to denote the style of building, and many of the sculptures are entire. Among them is the figure of Amun with the ram's head, many other gods easily recognized, and the walls are covered with hieroglyphics. Farther particulars have been given by Minutoli and Caillaud. The temple was at one time visited by strangers from such a distance that a pillar therein erected was engraven with a hymn of Pindar's.

"About half an hour's walk from Om Bejdah, and half a mile from Siwah, is a hill, called Dar Abou Berik, in which are several grottoes, to all appearance ancient tombs, and higher up are many Greek inscriptions.

"Kasr Gashast, E. of Siwah, on the road to Zejtun, is a ruined temple of the Roman style, and in Zejtun itself are the remains of two other temples of a similar build. Between Zejtun and Garah, at Maun, in a low morass, is a fourth Roman temple, and at Garah are many ancient tombs.

"Other antiquities, varying in interest, are found at Kasr Room, a mile W. from Siwah, and at Garb Amun, W. of the desert on the way to the Lake Birket Arashieh, which last, although having no ruins on its banks, is religiously regarded by the inhabitants of the Oasis, as tradition says that on the island in its centre are concealed the crown, sword, and the seal of Solomon, for which reason strangers are not permitted to tread it. The chief production of the desert are dates, which are highly prized. The inhabitants are hospitable, but suspicious and bigoted Mohammedans; they speak Arabic, but at the same time have a peculiar language. They have their elders, a general treasury, supplied by fines and by the property of those who die without heirs, which is applied to charitable purposes, repairing of the mosques, hospitality to strangers, etc., and live in constant feuds.

"Siwah is divided into two parts, the upper and the lower. In the former married persons only reside, no bachelor being suffered; if, however, he resolves to take a wife, he returns with her to his father's house, and builds a second story to it; again, when the second marries he builds another story, so that the house is in proportion to the number of sons in a family. Some of these houses have a very odd ap-



pearance. The streets are irregular, narrow, and uncommonly dark; some of them are arched over with brick-work, above which are rooms.

"Till the year 1820 the Oasis was independent, when it was taken by Mehemed Ali and united to Egypt. The people, dissatisfied at being deprived of their independence, have repeatedly risen against their Turkish ruler; the attempts, however, in 1829 and 1835, to regain their freedom were easily subdued, as was likewise the insurrection commenced in 1845.

"Excepting dates, the land produces nothing for export; there are no manufactures, unless we admit those of bast baskets, in the making of which the inhabitants distinguish themselves. Travelers to these parts must not omit to provide themselves with a firman, good letters of introduction, and safe guides. It is also highly necessary to speak Arabic.

"Respecting the tour over *El Arish to Jerusalem and Syria*, the shortest from Cairo by land, the following observations are to be attended to: If the tourist does not prefer procuring camels and articles for the journey himself, he must make a contract with the dragoman of a consulate, in which the dragoman must be bound to provide the traveler or travelers with good camels, iron bedsteads, water-proof double tents, and so many meals a day, with or without wine, beer, etc., including all expenses and fees, and to conduct the travelers within a certain time to a given place—Jerusalem, Damascus, or Beyrut. Days must be specified for visiting the intermediate places. Farther, it is better to contract at first only for the journey to Jerusalem, where, if there be no reason for dissatisfaction, the agreement may be continued. Finally, all sums must be paid in *piasters*. The general daily expense, avoiding extravagance, was, in 1857, 18s. to 20s., and the above-named tour takes, reckoning occasional halts, and when no infectious fever is raging in Egypt (often requiring three days' quarantine), eighteen days, nine of which are passed in the desert.

"During the tour between *El Arish and Gaza*, every European and Copt, according to an old custom, must pay tribute three times to the resident Arabs. It is only a trifle—three piasters for each person; for this, however, the receivers are answerable

for any robbery that may be committed within their district.

"The first part of the way leads through gardens and palm-groves to the little city of *El Chanka*, distant about three German miles, which once possessed fine buildings, mosques, and colleges; it is now sadly fallen, and offers nothing worth notice. We generally halt here for the first night in our tent. We soon afterward reach a tract of country in which antiquarians suppose to have found the land of Goshen mentioned in the Bible. This was once the dwelling-place of the children of Israel, who are said to have taken up their chief quarters below Heliopolis, near Bubastis, and the present Belbais; it is now called *Sharkijeh*, and is one of the most fertile spots in Egypt. The fields are carefully cultivated, and the water for this purpose is conducted as far as the border of the desert. The second encampment for the night is usually at *Tel Basta*, the Bubastis of the Greeks, the *Pibeseth* of the Bible. This, too, was formerly of some importance, but is now a miserable little place with a few narrow, dirty streets. Near it are a few ruins, and fragments of sculpture, perhaps remains of the temple of *Pacht*, who was worshiped here. Here we provide provisions for the desert journey, which commences the next morning, and leads over three different formations of wastes: the first is a compact, hard soil, mixed with small stones, and void of vegetation; the second is hilly, with scanty plants; and the third a deep sandy surface, with hills of sand blown by the sea winds. The illusion of the *Fata Morgana* is often seen, but nowhere is a spring to be found. On the third day we arrive at a small oasis, in the middle of which, enlivened by numerous flights of ducks and storks, lies the little *Lake Yasale*. Farther on the landscape assumes a hilly appearance, and the soil yields a few shrubs and plants. Again we pursue our course through deep sand, blown about in dense clouds by every wind, and where throughout the desert, in March even, very cool mornings are succeeded by burning hot days. A regular road through the desert is quite out of the question. The only marks showing the route are the skeletons of camels, which also serve to frame the single springs and to protect them from the sand. Where such

are not met with, the Arab who conducts the caravan takes the sun for his compass.

"The seventh day's journey brings us to a district where a little grass and even a few flowers are described. Here is a walled well near the tombs of two Moslemite saints, and the road leading to Salahieh. The next day we pass over wide natron plains; soon afterward the sea appears in the horizon. We are now in the land (once) of the Amalekites.

"On the following evening we view the village of *El Arish*, near which the monotonous character of the landscape changes, and presents immense mounds of drifted sand. Near the village is a stone frontier fort, under the walls of which we generally pitch our tent and have our passport *visé*. At a short distance flows the Brook of Egypt, synonymal to Sihor, designated in Genesis as the boundary of the land promised to the generation of Abraham.

"The next day produces another change of scene—wide extent of meadow-land, on which herds of camels and flocks of brown sheep are grazing. We also discover signs of cultivation in the plowed fields. At length, about a mile from *El Arish*, we arrive at the frontiers of Syria, which are formed by a chain of small hills. At the guard-house we give up our passport, and ride into the land of the Philistines. A few hours later we pass the tomb of Sheikh Abou Zunid, near which are two pillars erected by Mehemed Ali, representing the boundary mark between Africa and Asia.

"Thence to *Gaza* is a hard journey of two days, the road leading along the coast, the sea not being visible, owing to the intervening chain of hills. The first Syrian village is *Khan Yumas*. In 1856 travelers were here received by Turkish soldiers, and escorted a four hours' walk to the quarantine. This is a stone building surrounded by a high wall—outside is a morass; inside is very dirty, and infested with vermin of every description—in which travelers are obliged to pass, according to the law, five days, but, as those of arrival and departure are reckoned, in reality but three days, before they can proceed on their journey.

"From *Gaza*, which is agreeably situated among palm groves, olive-gardens, and cactus shrubs, and which contains a good bazar and about 15,000 inhabitants, we proceed—as far as the road is safe—to

*Hebron*. At first the landscape is pleasing, then monotonous meadow land, and, lastly, here and there very rugged hills.

"During this journey we pass the little towns of *Burejr*, *Um Lachia*, *Ajlan*, *Es Sukarijeh*, and *Bejt Ibrin*, in which are mounds of ruins, considered by Robinson to be the remains of the city of *Eleutheropolis*. We ride in two hours to *Idhna*, whence in ten hours we arrive at *Hebron*, situated in a deep valley, surrounded by picturesque mountain walls.

"At a distance the city, although the walls no longer stand, resembles a fortress of the Middle Ages, the houses being built on terraces one over the other, and mostly in a turret form, with large arched gateways and massive walls. The interior is dirty and dark, and its commerce insignificant. It contains 10,000 inhabitants; their principal employment is in the cultivation of fruit and the vine; there are also manufactories of water-skins, glass, etc. These people are thought to be fanatic enemies to Europeans, a supposition not confirmed by later travelers, *i. e.*, A. Ziegler.

"*Hebron* embraces many recollections connected with holy writ.

"The mosque *El Haram*, still standing on the precipice of a mountain, which no Christian is allowed to ascend, is said to be the tomb of the three patriarchs of the Jews, and also that of Joseph. On one of the two reservoirs built of hewn stone it is also averred that David hung up the feet and hands of the murderers of *Ishbosheth*. It is not our province to dispute the truth of these assertions. About an hour's walk from *Hebron*, on the way to *Jerusalem*, is the 'house of Abraham.' With as little certainty can we pronounce this ruin to occupy the site where the patriarch pitched his tent and served the angel with roast veal, and that the splendid *Sindian oak*, whose trunk is split into three and stands N.W., is the same under which the 'friend of God,' *El Khulin*, reposed. The Rabbinic fable, according to which Adam was created here from a lump of earth, Abel was slain by Cain, etc., need merely be mentioned.

"From *Hebron* to *Jerusalem* is eight camel miles, and *Bethlehem* is touched at on the way. Of this and other places of Palestine we shall give information. In conclusion, the way here mentioned from

Egypt is hardly ever taken or rarely chosen by Europeans, being neither the shortest nor the cheapest. The tour may be made by the steamers of the Austrian Lloyds or the Messageries Maritimes, running from *Alexandria* to *Jaffa* in 36 or 40 hours, or *Port Said* to *Jaffa* in half that time. There is also a Russian line, which sails weekly from Port Said, and from Alexandria to Jaffa, thence to Jerusalem in a day and a half by horse and diligence. The railroad from Suez to Port Said, along the banks of the canal, is finished as far as Ismailia, a distance of 56 miles.

Although in our "Syria and Palestine" we advise travelers not to engage a drago-

man until they arrive at Jerusalem, still there may be some exceptions; for instance, they may be late in the season, or they may find an exceptional good man who will not commence his charge until their arrival at Jaffa, and who will make some deduction if they remain an unusual long time in Jerusalem. In case they are not able to land at Jaffa on account of boisterous weather, and are obliged to proceed to Beirout, then he should not commence his charge until they are ready to leave Beirout, as the hotel would only be \$3 per day, and the dragoman from \$6 to \$10 per day.

# SYRIA AND PALESTINE.

HISTORY.

[SYRIA AND PALESTINE.]

HISTORY.

FROM the earliest ages of authentic history, Palestine (with whose ancient and sacred history every reader is familiar) has been the object of curiosity at once ardent and enlightened. Since the time that Abraham crossed the Euphrates (3780 years ago) a solitary traveler, down to the recent massacres in that unhappy country, Syria has been looked upon with greater attention, and described with greater accuracy and minuteness, than any other portions of the ancient world. There are authors of reputation who state that they have read over *two hundred different* works, and still knew nothing about it until they had seen it. It would be at variance with the original design of this work to give a description of the natural feelings of the traveler, as experienced by the author in seeing the land of the Patriarchs for the first time, when there are so many descriptions to which he can refer; he will only say here that for many years it had been his great desire to see the land where lived Abraham, Isaac, and Joseph; to see the city conquered by David and enriched by Solomon; to see the spot on which our Savior gave up the ghost to redeem mankind, and where, on the same spot, the godlike Godfrey de Bouillon, 1088 years later, planted the standard of the Cross, and rescued the Holy City from Mohammedan rule after a possession of 460 years.

Although his first feelings were those of unbounded joy, they soon were changed to holy sorrow, as on every side the evidence was conclusive that He indeed "*had risen*," when throughout the whole country there is hardly a single symptom of either commerce, comfort, or happiness.

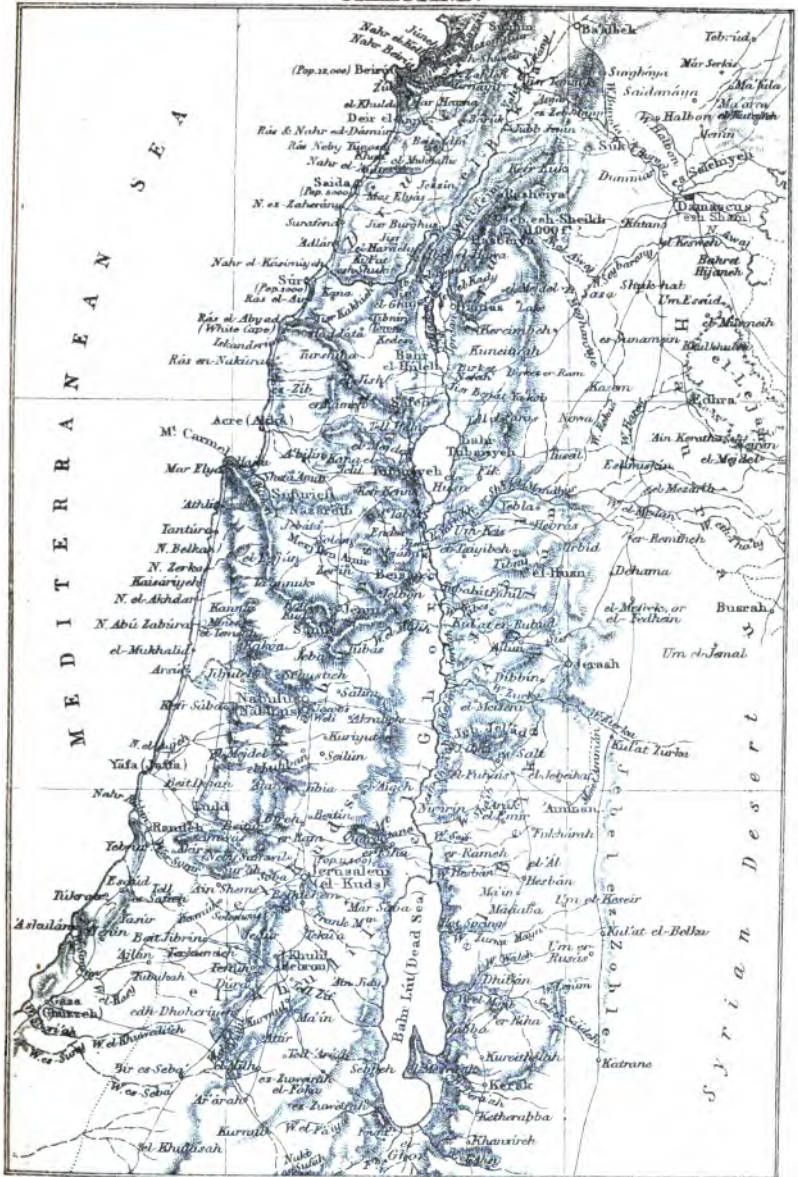
On the eastern shore of the Mediterranean there is a long strip of country, bounded on the west by the River Jordan, and nowhere exceeding fifty miles in its extreme breadth. This is the ancient Canaan, or Palestine, properly so called, from the name of the Philistines, who were expelled thence by the tribes of Israel. Three of those tribes, however—those of Reuben, Gad, and Manasseh—had territory assign. ed to them east of the Jord.n. That

of Reuben immediately east of the Dead Sea, Gad north of that, Manasseh north of that, immediately east of the Sea of Galilee, and from these three tribes are sprung the present wild and wandering tribes of Bedouins.

The length of Palestine from Dan to Beersheba is about 180 miles. In Palestine, as in Greece, every traveler is struck with the smallness of the territory; but, like that once powerful country, events have made it large; and limited as was its territory, it is quite certain that its fertility was very great—so actually marvelous that it supported not merely in comfort, but in good opulence, a population infinitely more numerous than any other territory of like extent ever supported either in ancient or in modern times. Even in the times of Moses the fighting men numbered above half a million, which, according to the usual manner of estimating the whole population by the number of its fighting men, would give over 2,500,000 souls. We have also the authority of Josephus, who states that in the time of Titus the little province of Galilee alone furnished 100,000 fighting men. Of the present population there is great diversity of opinion. M'Culloch, quoting from Bowring's Report of Syria, says it contains 175,000 Jews, and Mr. Porter, a resident of Damascus for five years, gives the number of native Jews of Syria at 15,000; and those who have come from every country on the globe to visit the graves of their fathers and lay their dust by their side, and who are residents of the four holy cities of Jerusalem, Hebron, Tiberias, and Safet, amount in all to 9000, making a total of 24,000 instead of 175,000!\* It is very hard to get at the exact population, and writers sometimes make very random guesses. The present population, as nearly as it is possible to obtain information, is about 1,900,000, divided into 1,800,000 Monammedans (Arabs), 280,000 Maronites (or Latins), 80,000 Druses, 120,000 Greek Christians, 50,000 Syrians, 25,000 Jews, and 20,000

\* According to the Almanac de Gotha, published for 1861, the whole Jewish population of Turkey in Asia is only 80,000.

# PALESTINE.





Turks. The last are the rulers of the country, every person occupying any government position in Syria being a Turk.

The following works may be read with great interest on Syria and Palestine: Prime's "Tent-life in the Holy Land;" Thompson's "The Land and the Book;" Robinson's "Researches;" Burckhardt's "Travels in Syria;" and Murray's "Hand-book of Syria and Palestine." We have made copious extracts of descriptions from Prof. Hughes' "Treasury of Geography," a work of unusual accuracy, which our own vision has confirmed.

Although anciently the possessions of the Israelites were confined within comparatively narrow limits, it must be borne in mind that those limits were frequently and greatly extended by war and conquest. In the time of Solomon, for instance, the extent of his kingdom was very great, including a great portion of Syria—it must be remembered Palestine, or the Holy Land, is only a portion of the territory of Syria—and stretched in the northeasterly direction as far as the River Euphrates.

Of the vastness of the wealth of the Jews in the time of Solomon no more striking evidence can be required than is afforded by the details which are given in the First Book of Kings of the enormous outlay bestowed by him upon the Temple and other buildings.

In the year 721 the kingdom of Israel was overrun by the Assyrians, and Judah in its turn was conquered by Nebuchadnezzar. The Chaldeans, the Medes, and Persians ruled over this once fertile and populous expanse of country until they were in turn invaded and conquered by Alexander the Great. In the division of the vast territories which that brilliant conqueror brought under his single rule, Judah fell under the dominion of the kings of Syria, and remained subject to the Syrians or Egyptians until 180 B.C., when John Hyrcanus successfully revolted against the Syrians, and assumed the crown of king and pontiff alike. This double power, royal and ecclesiastical, remained in the Asmonean dynasty until Antony gave the kingdom to Herod the Great, a prince of an Idumean family.

To a people so intensely national as the Jews, this subjection to a foreign ruler who differed so widely from them in relig-

ion, and who despised them, and was detested by them in return, could not but be irksome to them. The consequence was, they were continually revolting.

But the Roman power was too vast, and its policy too inflexible to be successfully resisted by a people so depressed as the Jewish people even then were.

Irritated by frequent revolts of subjects whom they so much despised, the Romans at length, under Vespasian, determined to inflict upon the Jews a chastisement so severe as finally to crush them; and after a long and terrible siege, in which it is said by Josephus no fewer than 1,100,000 were killed, and 100,000 taken prisoners, it was taken by Vespasian's son Titus in the year 71 A.D. The Temple and all the principal edifices were destroyed, and the whole city so completely desolated, that from that period until the time of the Emperor Hadrian it was inhabited only by a mere handful of the poorest Jews. Hadrian restored many of its buildings, planted a colony there, and erected temples to Venus and Jupiter.

The country was next overrun by the Saracens under Omar in the year 636, and remained subject to them for 400 years. It then fell into the hands of the Turks, who proved still more oppressive masters than any of their predecessors.

The description of the wrongs inflicted on both Jew and Christian given by pilgrims on their return aroused a feeling of indignation alike in the priesthood and in the chivalry of Europe, and led to the well-known Crusades, or Holy Wars, the result of which, at the close of the 11th century, was the taking of Jerusalem by the Crusaders, and the forming of the Latin kingdom under Godfrey de Bouillon and his successors. Circumscribed in extent, the Latin kingdom of Jerusalem was never for an instant safe from the attacks of the fierce warriors of the Crescent; and the whole term of its existence (from 1099 to 1187) may be said to be one long alternation of hollow and brief truce, and of sanguinary and obstinate battle between the Christian and the Saracen.

The accomplished, and, in many particulars, chivalric and admirable Saladin, at length conquered Judea in 1187; and the various disturbances and changes of which it was the scene after the breaking up of

his kingdom, rendered it the easy and inevitable prey of the Turkish empire, by which it was absorbed soon after the commencement of the fourteenth century.

An empire so large and so little compacted as that of Turkey must of necessity have many actual sovereigns, even though they all be nominally subject to one. Accordingly, though the whole Turkish empire is nominally and formally subject to the sultan, the pachalics into which it is divided are in reality, to a very considerable extent, independent. The late Mehemet Ali, the energetic ruler of Egypt during a long term of years, was virtually independent of Turkish power, and had extended his sway over the whole of Syria, until the intervention of the governments of western Europe compelled its restoration to the authority of the sultan in 1840.

Syria is divided into four pachalics, the rulers of whom are viceroys; they are called Aleppo, Damascus, Tripoli, and Acre. Jerusalem is under the pachalic of Damascus, the pacha residing in the latter city (Moamer Pacha).

*Money.*—Accounts are kept in Syria in piastres and paras. 40 paras = 1 piastre = 5 cents U. S. currency. Be particular in carrying plenty of the smallest coin of the country, paras, which are about the size of a large fish-scale. There is a coin called here the *kâmâry*, about the size of the old smooth 12½ cent pieces, and worth about two cents, one piece of which tells immensely in the way of *backsheesh*. The gold coins of the country are lira = 108 piastres and 20 paras, halves of the same; ghazeh = 54 piastres and 10 paras, halves of the same. Silver coins are mejideh = 22 piastres, halves and quarters of the same. Copper or mixed metal are beshlik = 5 piastres, halves of the same, *kâmâry* and paras.

We should advise not taking a dragoman from Egypt nor from Jaffa only as far as Jerusalem, where you will have time to select a good one. The customary prices for the trip are from \$6 to \$10 per day for each traveler; this includes guides, muleteers, horses, mules, camp fixtures, provisions, *backsheesh*, and every thing requisite. Many persons travel without a tent, the dragoman always being able in each village to find a very fair place to cook and sleep, the *Mill of Mellâhâh* alone excepted. Some prefer it, especially in

the "rainy season," because the fleas can be shaken off, but the fever not often. The author slept in the Mill of Mellâhâh one night in company with half a dozen horses, ditto mules, ditto muleteers, two millstones turning with a frightful racket within two inches of his feet, a lot of Bedouin Arabs waiting for their grist, whose sinister faces told you that any one of them would not hesitate to cut your throat for a dollar; all this with the water plunging and foaming underneath the floor, and visible through interstices in the logs with which it was composed. On the same night his poor ill-fated friend Osbourne, of Philadelphia, encamped at the same place and caught the Syrian fever, which terminated in his death four weeks later at Cairo.

*Jaffa*, the ancient Joppa, contains a population of 5000, of which 1000 are Christians. It rises in the form of an amphitheatre, and is surmounted on the top by a round castle. The port, which is defended by two batteries, is so choked up with sand that none but small vessels can approach the shore; in boisterous weather the steamers can not land the passengers. The houses are principally built of stone; the streets are narrow, dirty, and badly paved. The town, however, looks well at a distance, surrounded as it is by beautiful orchards of oranges and lemons, trees, and tall waving cypresses. There are no "sights" to be seen in Jaffa, although of great historical interest. Its port is considered the oldest in the world. The tradition here is, that it was in this port where Noah built his ark; and Pliny mentions that in his time the marks of the chain were visible that bound Andromeda to the rock, and the actual skeleton of the sea-monster to which she was exposed was for a long time exhibited at Rome! It was a port of importance in the time of Solomon; and here Hiram, king of Tyre, brought the cedars of Lebanon for the building of the Temple.

The house of "Simon the Tanner" is shown where Peter, while praying on the house-top, had the vision, and heard the voice commanding him "to rise, kill, and eat." It was from Jaffa Jonah embarked; and here, according to the N. Testament, Peter recalled Tabitha to life. It was fortified by Louis IX. of France in the 13th century.

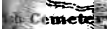
In 1799 Jaffa was taken by Napoleon after an obstinate and murderous siege.

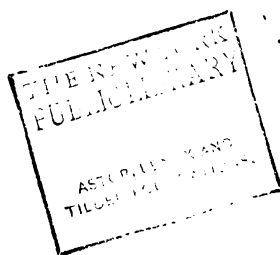


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Porter, in his "Hand-book of Syria and Palestine," says that 4000 Turkish soldiers were inhumanly butchered by the order of Napoleon after they had capitulated with the express understanding that their lives should be spared; while M'Culloch, although condemning the act, says it was justifiable according to the laws of war, and that the number was but 1200. Porter seems particularly savage at the Emperor. Hear what he says: "In one of the convents, used as a military hospital for the French troops, Napoleon committed an act which is not only a lasting disgrace to the man, but a dark stain on the history of a civilized nation, that had stains enough without. Just before his retreat across the Desert to Egypt, Napoleon visited the plague hospital in this house, and invited such of the suffering soldiers as had sufficient strength to get into the litters prepared for their use. He walked through the rooms, affecting a careless air, striking his boot with his riding-whip, in order to remove the apprehensions in regard to the contagious nature of the malady. After all capable of removal had been placed on their litters, there was still a large number—from four to five hundred—left behind. What was to be done with them? A humane man would have made some provision for their safety at all hazards; a reckless man would have left them to their fate; but Napoleon ordered them to be *poisoned*! It must be recorded to the honor of the chief of his medical staff that, when the proposal was made to him, he proudly replied, 'My vocation is to prolong life, not to extinguish it.' Others were found, however, ready even to murder at a tyrant's command. Great allowance must be made for the bitter feeling entertained by all English writers against the first Emperor.

The *time* from Jaffa to Jerusalem is 12 hours or 36 miles (all distances in this country being measured by time at the rate of three miles to the hour). The ordinary plan is to start from Jaffa in the afternoon, and rest for the night at Ramleh, in the Latin convent founded by William the Good, of Burgundy. This occupies three hours, and, by starting early the following morning, you arrive at Jerusalem in the evening.

On the way to Ramleh you pass *Lydda* or *Lod*, where may be seen the ruins of

the Church of St. George, so often alluded to in the writings of the Crusaders. This building was erected in the 12th century, and afterward overthrown by Saladin. A part of the walls and arches remain, overgrown with creepers, and present a very picturesque appearance, hardly in keeping with the squalid Arab village in which they stand.

*Ramleh*, the next place of interest, was conquered by the Crusaders in 1099, but the Saracens regained possession under Saladin in 1187. Shortly afterward it fell into the hands of Richard Cœur de Lion, and remained in the possession of the Christians until 1266. Modern Ramleh contains about 2000 inhabitants. It has, in addition to the Convent of the Latins, one belonging to the Greeks, and one to the Armenians. There are also two handsome Turkish mosques, one of which contains a fine white marble tomb, with gilt inscriptions, which incloses the remains of Ayoub Bey, a Mameluke who fled from Egypt when the French took possession of that country.

Between Ramleh and Jerusalem you pass through the village of *Abu Gaus*, renowned as the residence of a bandit of that name, who twenty years ago spread terror through the surrounding country. The ancient name of the village is Kirgat-Jearim, where the ark of God remained until taken by David to Jerusalem.

Four or five miles farther on certain writers place the village of *Emmaüs*, toward which the two disciples were walking when they met the Lord. For a lengthy description of the country through which you pass from Jaffa to Jerusalem, see Dr. Richardson's works.

The expense from Jaffa to Jerusalem, including the fee for the convent (\$1), should not be over \$4.

## JERUSALEM.

We now come in sight of the Holy City. An Italian poet describes the effect produced upon the Christian army in the following beautiful lines:

"Now from the golden east the zephyrs born,  
Proclaimed with balmy gales the approach of morn;  
And fair Aurora decked her radiant head  
With roses cropped from Eden's flowery bed;  
When from the sounding camp was heard afar  
The noise of troops preparing for the war;

To this succeed the trumpets' loud alarms,  
And rouse, with shriller notes, the host to arms.

"With holy zeal their swelling hearts abound,  
And their winged footsteps scarcely touch the ground.

When now the sun ascends the ethereal way,  
And strikes the dusty field with warmer ray,  
Behold, Jerusalem in prospect lies!

Behold, Jerusalem salutes their eyes!  
At once a thousand tongues repeat the name,  
And hail Jerusalem with loud acclaim.

"At first, transported with the pleasing sight,  
Each Christian bosom glowed with full delight;  
But deep contrition soon their joy suppressed,  
And holy sorrow saddened every breast;  
Scarce dare their eyes the city walls survey,  
Where, clothed in flesh, their dear Redeemer lay,

Whose sacred earth did once their Lord in-  
close,  
And where triumphant from the grave he rose!

"Each flattering tongue imperfect speech sup-  
plies,  
Each laboring bosom heaves with frequent  
sighs,

Each took the example as their chieftains led,  
With naked feet the hallowed soil they tread;  
Each throws his martial ornaments aside,  
The crested helmets with their plumed pride;  
To humble thoughts their lofty hearts they  
bend,

And down their cheeks the pious tears de-  
scend."

Much depends on which side the city is approached for the effect it may have on the beholder for the first time. If coming from Damascus, the sight in the distance is very grand: such, however, is the case with nearly all Turkish towns, but the interior soon dispels the romance. If entered from the Jaffa Road, the view is far inferior; if from the Bethlehem side, the effect is still different; this accounts for the opposing descriptions given of it by different authors. Then, the influence of the weather, the season of the year, and even the time of the day, will give different im-

to different travelers.

as before stated, was obliged

domes, towers and palaces, churches and monasteries, all of which, glittering in the sun's rays, shone with inconceivable splendor. As we drew nearer, our whole attention was engrossed by its noble and interesting appearances. The lofty hills surrounding it gave the city an appearance of grandeur less than it really has.

On the other hand, he (the author) agrees with the celebrated writer, Sir Frederick Henniker, after he entered the city, who says, "Jerusalem is called, even by the Mohammedans, 'the Blessed City.' The streets of it are narrow and deserted; the houses dirty and ragged; the shops few and forsaken; and throughout the whole there is not one symptom of either commerce, comfort, or happiness. Is this the city that men call the Perfection of Beauty, the Joy of the whole earth? The town, which appears to me not worth possession, even without the trouble of conquest, is walled entirely round, is about a mile in length and half a mile in width, so that its circumference may be estimated at three miles. In three quarters of an hour I performed the circuit. It would be difficult to conceive how it ever could have been larger than it now is; for, independent of the four ravines, the four outsides of the city are marked by the brook of Siloam, by a burial-place at either end, and by the hill of Calvary, and the hill of Calvary is now within the town, so that it was formerly smaller than it is at present. The best view of it is from the Mount of Olives. It commands the best shape, and nearly every particular portion, namely, the Church of the Holy Sepulchre, the Armenian convent, the Mosque of Omar, St. Stephen's Gate, the round-topped houses, and the barren vacancies of the city. The Mosque of Omar is the St. Peter's of Turkey. The building itself has a light, pa-

pearance; the garden in which it  
occupies a considerable part of the  
city, and is walled with the surrounding  
wall, but it is forbidden  
for Christian entering  
must, if discovered,  
lose his life."

comes. We will  
visit Sinai and Pal-  
estine, the author's  
own country.

"Jerusalem is one of the few places of which the first impression is not the best. No doubt the first sight the first moment when, from the ridge of the hills which divides the Valley of Rephaim from the Valley of Bethlehem, one sees the white line crowning the horizon, and knows that it is Jerusalem, is a moment never to be forgotten. But there is nothing in the view itself to excite your feelings, nor is there even when the Mount of Olives heaves in sight, nor when 'the horse's hoofs ring on the stones of the streets of Jerusalem,' nor is there in the surrounding outline of hills on the distant horizon.

"Nebi-Samuel is indeed a high and distinguished point, and Ramah and Gibeah both stand out; but they and all of the rest, in some degree, partake of that featureless character which belongs to all the hills of Judea.

"In one respect, no one need quarrel with his first aspect of Jerusalem. So far as localities have any concern with religion, it is well to feel that Christianity, even in its first origin, was nurtured in no romantic scenery; that the discourses in the walks to and from Bethany, and, in earlier times, the prophecies of David and Isaiah, were not, as in Greece, the offsprings of oracular cliffs and grottoes, but the simple outpourings of souls which thought of nothing but God and man. It is not, however, inconsistent to add that, though not romantic—though, at first sight, bare and prosaic in the extreme—there does at last grow up about Jerusalem a beauty as poetical as that which hangs over Athens and Rome. First, it is in the highest degree *venerable*. Modern houses, it is true, there are; the interior of the streets are modern. The old city itself (and I felt a constant satisfaction in the thought) lies buried twenty, thirty, forty feet below those wretched shops and receptacles for Anglo-Oriental conveniences. But still, as you look at it from any commanding point within or without the walls, you are struck by the gray ruinous masses of which it is made up. It is the ruin, in fact, of the old Jerusalem on which you look; the stones, the columns, the very soil on which you tread is the accumulation of nearly 3000 years; and as it is with the city, so it is with the country round it. There is, as I

have said, no beauty of form or outline, but there is nothing to disturb the thought of the hoary age of those ancient hills; and the interest of the past, even to the hardest mind, will, in spite of themselves, invest them with a glory of their own. . . .

"There is one approach to Jerusalem which is really grand, namely, from Jericho and Bethany. It is the approach by which the army of Pompey advanced—the first European army that every confronted it—and it is the approach of the triumphal entry of the Gospels. Probably the first impression of every one coming from the north, west, and the south may be summed up in the expression used by one of the modern travelers, 'I am strangely affected, but greatly disappointed.' But no human being could be disappointed who first saw Jerusalem from the east. The beauty consists in this, that you then burst at once on the two great ravines which cut the city off from the surrounding table-land, and that then, and then only, you have a complete view of the Mosque of Omar. The other buildings of Jerusalem which emerge from the mass of gray ruin and white stones are few, and for the most part unattractive. The white mass of the Armenian Convent on the south, and the dome of the Mosque of David—the Castle and Herod's tower on the southwest corner—the two domes, black and white, which surmount the Holy Sepulchre and the Basilica of Constantine—the green corn-field which covers the ruins of the Knights of St. John—the long yellow mass of the Latin Convent at the northwest corner, and the gray tower of the Mosque of the Dervishes on the traditional site of the palace of Herod Antipas in the northeast corner—these are the only objects which break from various points the sloping or level lines of the city of the Crusaders and Saracens. But none of these is enough to elevate its character. What, however, these fail to effect is in one instance effected by the Mosque of Omar. From whatever point that graceful dome, with its beautiful precinct, emerges to view, it at once dignifies the whole city. And when from Olivet, or from the governor's house, or from the northeast wall, you see the platform on which it stands, it is a scene hardly to be surpassed—a dome graceful as that of St. Peter's, though of course on a far small-

er scale, rising from an elaborately-finished circular edifice.

"This edifice, raised on a square marble platform, rising on the highest side of a green slope, which descends from it north, south, and east, to the walls surrounding the whole inclosure—platform and inclosure diversified by lesser domes and fountains, by cypresses and olives, and palms—the whole as secluded and quiet as the interior of some college or cathedral garden, only enlivened by the white figures of veiled women stealing like ghosts up and down the green slope, or by the turbaned heads bowed low in the various niches for prayer—this is the Mosque of Omar: Haram es-Sherif, 'the noble sanctuary,' the second most sacred spot in the Mohammedan world—that is, next after Mecca; the second most beautiful mosque—that is, next after Cordova. . . . I, for one, felt almost disposed to console myself for the exclusion by the additional interest which the sight derives from the knowledge that no European foot, except by stealth or favor, had ever trodden within these precincts since the Crusaders were driven out, and that their deep seclusion was as real as it appeared. It needed no sight of the daggers of the black Dervishes who stand at the gates to tell you that the mosque was undisturbed and inviolably sacred.

"The Mussulman religion acknowledges but two temples—those, namely, of Mecca and Jerusalem; both called El Haram; both formerly prohibited to Christians, Jews, and every other person who is not a believer in the Prophet. The mosques, on the other hand, are considered merely as places of meeting for certain acts of worship, and are not held so especially consecrated as to demand the total exclusion of all who do not profess the true faith. Entrance into them is not denied to the unbeliever by any statute of the Mohammedan law, and hence it is not uncommon for Christians at Constantinople to receive from the government a written order to visit even the Mosque of St. Sophia. Formerly the sultan himself could not grant permission to an infidel either to pass into the territory of Mecca, or to enter the sacred edifice of Jerusalem. A firman granting such a privilege would be regarded as a most horrid sacrilege; it would not be

respected by the people; and the favored object would inevitably become the victim of his own imprudent boldness."

Some years before universal permission was granted, the author had the good fortune to obtain admittance, and examine the interior of all the different buildings in detail. The circumstances were these: Our minister at the Sublime Porte, Colonel James Williams, of Tennessee, was making a tour through Syria for the purpose of stirring up the authorities to a more energetic action in the matter of apprehending the Jaffa murderers. Previous to leaving Constantinople, he had received a firman from the sultan to visit the Mosque of Omar, with a suite of *three or four persons* only. He and his suite, with the rest of our party, had just returned from Bethlehem, which place we had visited to witness the solemnities of the Latin Church on Christmas Eve. There were some six or seven Americans, only half of whom could accompany the ambassador. Lots were cast, and the author was unlucky; he would readily have given \$100 to obtain permission, as would any of the other unfortunates. Mr. Williams realized our disappointment, and determined to move heaven and earth to obtain admittance for the whole party. He was seconded in his endeavors by our worthy consul general, J. A. Johnson, of Beyrout, who was one of his suite. Both these gentlemen have acquired great reputation in the East for the energetic manner in which they have demanded and obtained protection to Americans and their interests.

Mr. Williams was successful with the Pacha of Jerusalem, who, in consideration of Mr. Williams's position and the purposes for which he came, in addition to a very large sum of gold which we saw Mr. W. pay, consented to admit us.

We wish here to record the fact that Mr. Williams, with a liberality which is in keeping with his reputation in the East, refused to receive one dollar of the money he had disbursed on our account. Our learned fellow-countryman and graphic writer, Mr. W. C. Prime, author of "Tent Life in the Holy Land" and "Boat Life in Egypt," was also successful in obtaining admittance some time before.

The *Haram ech-Cherif*, or *Mosque of Omar*, which we entered December 29,



1859, is situated on the foundation-walls of Solomon's Temple. It has been, since the time of David, considered the most sacred ground in Jerusalem. Here the foundation-walls of Solomon's Temple were laid over 1000 years before Christ; here we stand on the threshing-floor for which David gave the fifty shekels of silver; here is the Holy of Holies, Mount Moriah! The whole inclosure is 1500 feet long by 1000 broad, in the centre of which is the rock *Es-Sukhrak*. On first entering we found ourselves on a vast platform, planted with cypress and palm-trees, and surrounded by a high wall. In the centre is the mosque, or *Konbet es-Sukrah*, the cupola of the rock, elevated on another rectangular platform, with steps on all sides to enter. Around this second platform are several little chapels or oratories surmounted by cupolas. Before entering the mosque shoes must be replaced by slippers, or the feet in some way covered, so as not to profane the holy ground. The Moslems generally enter in stocking-feet. The building is a regular octagon, about 60 feet each side, supporting a beautiful dome. It is entered by four spacious doors, which project from the building, and rise considerably on the wall. The sides are all beautifully paneled, square and octagonal alternating; the materials marble, white and blue. Around the first story there are seven elegant windows on each side of the octagon, except where the entrances interfere; on that side there are only six.

The interior is most magnificent. In the centre lies a large irregular stone nearly 50 feet in diameter, surrounded by a beautiful iron railing. Over the whole is suspended a canopy of various-colored silks, but so covered with dust it was impossible to define the color. To this stone this gorgeous temple owes its existence. It rises about five feet above the marble floor, and the floor is about twelve feet above the level of the inclosure. It is in itself the highest top of Mount Moriah. Before the rule of the Mohammedan the Christian regarded it as the Holy of Holies. By the Mussulman it is believed to be a stone of prophecy, and to have fallen from heaven. When the prophets were compelled to flee away for safety to other lands, the stone expressed a desire to accompany them but the angel Gabriel seized it with

his mighty hand and intercepted its flight until Mohammed arrived, who fixed it eternally on its present site. The proof is here indelibly fixed in the rock, namely, the print of the Prophet's foot as he mounted for heaven, and the print of the archangel's hand when he prevented the flight of the stone! Around the stone are 24 pillars, three opposite each side, thereby still preserving the octagonal shape; eight are plain and sixteen Corinthian. The windows above are beautifully stained. Underneath the rock is the cave where Mohammed rested after his flight from Mecca to Jerusalem, which journey he accomplished in a single night. It is believed by the Mussulman that the walls under the rock do not sustain it; that, as it was flying after Mohammed, he commanded it to stop, which it did, in the air. The walls are only in case of accident! The cave is about 18 feet square. It contains on one side the place of David, on another the place of Solomon; place of Gabriel and place of Elias on the other two sides.

In this cave every prayer is supposed to be granted. Underneath the cave is an immense well, which the Mohammedan believes contains all the souls of the departed, where they are supposed to wait until the resurrection. Mr. Stanley says: "The belief was that the living could hold converse with these souls at the mouth of the well about any disputed matter which lay in the power of the dead to solve. It was closed because a mother, going to speak to her dead son, was so much agitated at the sound of his voice from below that she threw herself into the well to join him, and disappeared." It is believed that this well is the spring from which not only the numerous fountains of the mosque receive their supply of water, but also the two pools of Siloam.

One of the most beautiful of the cupolas in the Haram is *Kubbet es-Silsileh*, or the "Dome of the Chain," sometimes called the Dome of Judgment, where, according to Moslem tradition, King David held his tribunal, or where, according to others, the balance of justice will be suspended on the Judgment Day.

Within the same inclosure is the Mosque of *El-Aksa*. It is of a square shape, and has a spherical cupola. It was a church

in the Christian days of the Holy City, and was called the Church of the Purification, meaning the Church of the Virgin Mary. It is ornamented with marble floors, arabesque paintings, and gildings of great beauty. The principal objects of reverence pointed out to the traveler are the "Tombs of the Sons of Aaron," and the "Footprints of Christ;" also the "Pillars of Proof," two columns standing side by side, with but a narrow space separating them, through which a virtuous man may pass with ease, but for a liar or a wicked man it becomes an impossibility, no matter how slight he may be. The same thing may be seen at the Mosque of Amrou, in Cairo. Between the Mosques of El-Sak-kara and El-Aksa there is a beautiful fountain, called the Orange Fountain, from a grove of orange-trees that grow near; it is used for ablutions by the true believer. On the eastern wall of the Haram is the *Golden Gate*, where Christ is said to have made his triumphal entry into Jerusalem.

Our limits preventing a more lengthy description, we refer our readers, for minute descriptions of these mosques and other objects of interest, to Dr. Robinson's "Biblical Researches," who, in return for the successful exercise of his professional skill, was rewarded by a clandestine visit to the shrine of the Mussulman saint.

Jerusalem at the present time contains about 14,000 inhabitants, 6000 of whom are Jews, 5000 Mohammedans, the balance Christians of various denominations, the Greeks predominating.

There is but one hotel in Jerusalem worthy of the name, viz., the *Mediterranean*, within a few doors of the Church of the Holy Sepulchre, although there are one or two other places where they pretend to "keep" you. Price about \$2 50 per day.

The *Holy places* of Palestine are eleven in number, the possession of which by the different sects of Christians and Mussulmans has been the cause of many deplorable catastrophes, and will be of many more. It overthrew the Byzantine empire, rent Christendom asunder, and was the origin of the Crimean War. This jealousy is carried to such an extent in the Church of the Holy Sepulchre to-day that they bribe the Turks to oppress each other; and were it not that a Turkish guard is always present in the church, which is common to all

Christians, they would tear one another to pieces!

The holy places are, 1. The Church of the *Holy Sepulchre*, which covers some twelve or thirteen places consecrated to more than ordinary veneration by being in some way connected with the death and resurrection of the Savior: this is common to all Christians. 2. The Church of the *Nativity* at Bethlehem, which is likewise common. 3. The Church of the *Presentation* at Jerusalem—Mohammedan. 4. The Church of the *Annunciation* at Nazareth—Latin Christians. 5. The Church of *St. Peter* at Tiberias—Latin. 6. Church at *Cana* in Galilee—Greek Christians. 7. Church of the *Flagellation* at Jerusalem—Latin. 8. Church of the *Ascension*, Mt. Olivet—Mohammedan. 9. *Tomb of the Virgin*, valley of Jehoshaphat—common. 10. *Grotto of Gethsemane*—Latin. 11. Church of the *Apostles*—Mohammedan.

Among these the most remarkable is the *Church of the Holy Sepulchre*, situated in the southwest corner of the city, on a sloping hill known as *Acra*.

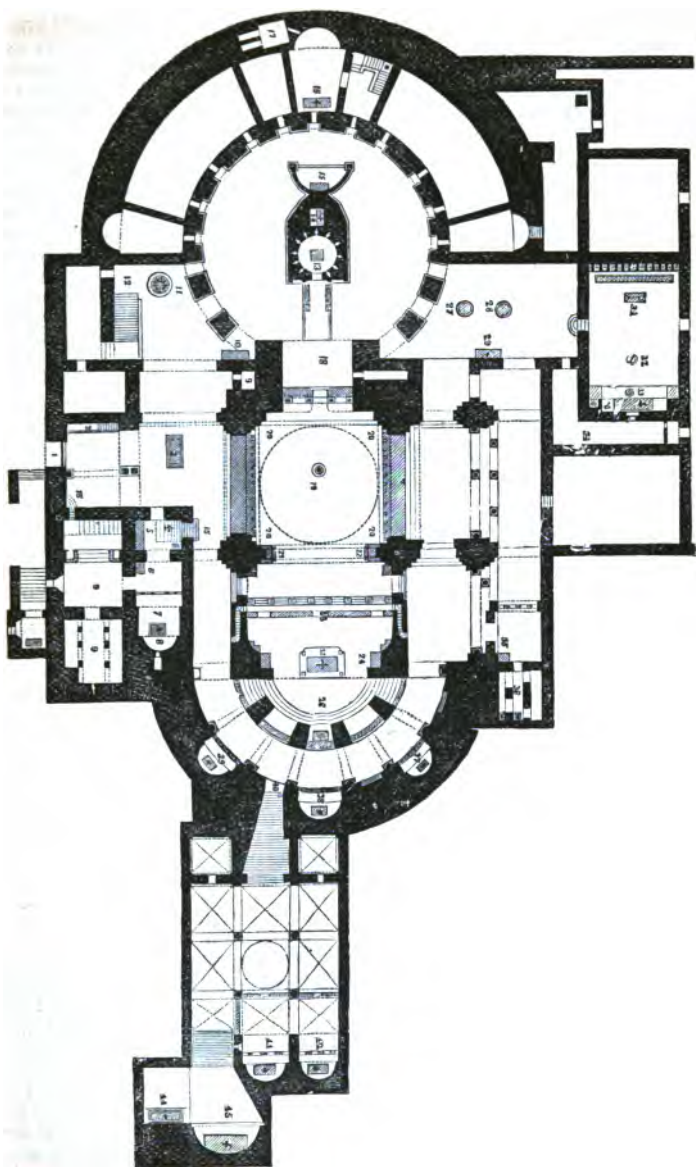
This church, it is pretended, not only covers the site of Calvary, and the tombs of Joseph and Nicodemus, but also the place where the Savior appeared to Mary his mother after the resurrection; where Constantine's mother found the true cross; where the angel appeared; where the Savior appeared to Mary Magdalen; and numerous other important places. Some writers deny the correctness of the localities; among others, Dr. Robinson—see "Biblical Researches;" see also "Tent Life in the Holy Land," where Mr. Prime, in a most able manner, endeavors to prove the correctness of the locality.

The accompanying "Ground-plan of the Church of the Holy Sepulchre" gives the position of the different "sacred places."

## REFERENCES.

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| 1. Principal door.                     | 11. Place where the Virgin Mary's body was anointed. |
| 2. Place for Turkish guards.           | 12. Stairway to Armenian chapel and lodgings.        |
| 3. Stone of unction.                   | 13. Chapel of the Angel.                             |
| 4. Tomb of Godfrey.                    | 14. The Holy Sepulchre.                              |
| 5. Tomb of Baldwin.                    | 15. Altar of the Copts.                              |
| 6. Tomb of Melchisedek.                | 16. Altar of the Syrians.                            |
| 7. Chapel of Adam and of John Baptist. | 17. Tombs of Joseph and Nicodemus.                   |
| 8. Tomb of Adam.                       |  |
| 9. Robing-rooms.                       |  |
| 10. Armenian altar.                    |  |

GROUND PLAN OF THE CHURCH OF THE HOLY SEPTUAGINT.



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|---|--|
| 18. The arch entrance to central Greek chapel.              | 33. Place of recognition of the Cross.                                 |
| 19. Greek "centre of world."                                | 34. Latin robing-room.   |
| 20. Monks' stalls.  | 35. Place of Christ's bonds.   |
| 21, 22. Greek Patriarch's seat.                             | 36. Chapel of the Virgin.  |
| 23. Place of the paintings.                                 | 37. Chapel of Longinus the Centurion.                                  |
| 24. Table of Prothesis.                                     | 38. Chapel of parting the garments.                                    |
| 25. Holy Table.   | 39. Chapel of the mocking.   |
| 26. Great throne of Greek Patriarch.                        | 40. Stairs in solid rock going down 49 steps.                          |
| 27. Where Christ appeared to Mary Magdalene as a gardener.  | 41. Chapel of St. Helena.  |
| 28. Where M. M. stood.                                      | 42. Chapel of Penitent Thief.  |
| 29. Altar of Franks.  | 43. 13 steps down in the rock.   |
| 30. Part of the pillar of flagellation.                     | 44. Chapel of the finding of the Cross.                                |
| 31. Church of the Latins.                                   | 45. Altar of Franks.   |
| 32. Where Christ appeared to his mother after resurrection. | 46. Latin and Greek stairs to Calvary, which is over the figures 7, 8. |

We first enter into a low passage through a low doorway, built in such a manner that the Turks can not profane the place by riding in on horseback. In this passage, and in the square court into which it leads, we find a throng of buyers and sellers of relics, to be carried by pilgrims to all parts of the world—beads of all descriptions, olive-wood paper-cutters, mother-of-pearl crucifixes, and images of every degree of workmanship.

The church is surmounted by two domes of different dimensions, the larger surmounting the chapel of the Holy Sepulchre, the smaller the Greek church on the site of the Basilica erected by Constantine in the fourth century.

Close beside the dome stands the Minaret of Omar, which that magnanimous caliph erected that he might have the privilege of praying as nearly as possible to the Church without interfering with the rights of the Christians. As you enter the door of these sacred walls, the first object that strikes your attention is a large flat stone, over which several lamps are suspended, and numerous pilgrims approaching on their knees to kiss it. This is called the Stone of Unction, where the Lord's body was anointed before burial by the holy women. A few yards off is a circular stone, marking the spot where the Virgin Mary stood during the anointment.

Immediately under the dome stands the

*Holy Sepulchre*, surrounded by 16 large columns, which support the gallery above. The Sepulchre is a small building containing two chambers, built or incased with fine marble; you are expected to remove your shoes previous to entering: the outer chamber is about 6 feet by 10, in the middle of which stands a block of polished stone, about a foot and a half square, where the angel sat who announced the glad tidings of the Resurrection. Through another passage you enter the tomb itself: whether this be or be not the genuine tomb—and we see no reason to doubt it, answering as it does in every particular the description given it in Holy Writ—it is impossible to enter it without a feeling of holy awe and reverence, remembering that for 1600 years kings and queens, knights and holy pilgrims, here have knelt and prayed, believing it to be the identical spot "where Christ triumphed over the grave, and disarmed death of his terrors." This is the spot pointed out to the mother of Constantine by the persecuted Christians, and here she erected a church; here the Latin kings, Godfrey and Baldwin, with countless numbers of knights who have died for the Holy Cross, have knelt and prayed. Who would not reverence the spot! The tomb is about six feet square; one half of it is occupied by the sarcophagus, which rises about two feet from the floor: this is of white marble, slightly tinged with blue; that is, this slab covers the elevation left in the hewing of the rock, which was the custom in those days. The marble is now cracked through about the centre: on this stone the body of Christ was laid; on this stone the young man was found sitting; and here Mary saw the two angels. There are 42 lamps, gold and silver, presented by sovereigns of Europe, suspended above it, and continually burning. A space about three feet wide in front is all that remains for visitors, and not more than three or four persons can enter at a time. At the head of the tomb stands a Greek monk reading prayers; if presented with a fee, he lights candles in proportion to the size of the fee. Here continually may be seen poor pilgrims crawling in upon their bended knees, bathing the cold marble with their tears, and sobbing as if their hearts would break.

The church is occupied by different sects of Christians—Latins, Greeks, Armenians,

Copts, and Syrians—all of whom have their respective chapels and altars; the Greeks the richest, the Syrians the poorest of the whole.

On the western side of the Rotunda, or Holy Sepulchre, are shown the tombs of Joseph of Arimathea and Nicodemus. The antiquity of these tombs is evident, but there is no historical proof of their being the tombs of these disciples.

On the left of the Rotunda, the place where Jesus appeared to Mary Magdalene is marked by a circular marble stone, and a star a few yards off shows the spot where Mary stood. Mounting, we enter the *Latin Chapel of the Apparition*, where Christ appeared to his mother after his resurrection. In this chapel is kept a portion of the column of Flagellation, to which Christ was bound when scourged by order of Pilate. It is covered over, with the exception of a small hole through which a stick is thrust and then kissed by pilgrims. In this chapel the ceremony of investing with the order of St. John of Jerusalem is performed by girding the candidate with the sword and spurs of Godfrey de Bouillon. We next enter the *Greek Chapel of the Prison*, where Christ was confined before his crucifixion. Behind the Greek church is the *Chapel of Longinus*, the soldier who pierced the Saviour's side, and next to this the *Chapel of the Vestments*, built over the spot where the soldiers divided the raiments of Christ.

Descending a flight of 28 steps, we enter the *Chapel of St. Helena*, belonging to the Armenians. It is partly hewn in the rock, and is surmounted by a cupola pierced with four windows. This cupola is supported by four massive columns with Corinthian capitals. There is here an altar dedicated to St. Helena, and one to the *penitent thief*. In the southeast angle is shown the chair where St. Helena sat watching from a small window the search for the *true cross*. Descending another flight of steps, we enter the *Chapel of the Invention of the Cross*, belonging to the Latins, where the three crosses were discovered. Remounting the staircase, and passing the *Greek Chapel of the Mocking*, where Christ was crowned with thorns, we enter the south transept, and, mounting a flight of 18 steps, reach

CALVARY, a square platform, divided

into two chapels of the CRUCIFIXION and of the *Elevation of the Cross*. The former, belonging to the Latins, is supposed to be the spot where Christ was nailed to the cross; and the latter, belonging to the Greeks, is the place where the cross stood. In the eastern end of this chapel stands the altar, underneath which is a hole in the marble corresponding to one in the rock below where the cross stood; and on the right is another hole, through which the hand may be passed, and the fissure felt in the rock, which was caused by the earthquake during the Crucifixion.

Descending from Calvary by the Latin staircase, we find near the door of the church the *Chapel of Adam*, which contained the tombs of Godfrey de Bouillon and his brother Baldwin, said to have been destroyed by the Greeks because they commemorated the prior rights of their rivals. Re-entering the church, opposite the Holy Sepulchre stands the *Greek Chapel*, the richest which the church contains. In the centre is a globe which indicates to the faithful the *centre of the earth*.

It would require a volume to give a detailed description of the different altars and chapels; the ceremonies of the different sects, often worshipping at the same time, and creating a frightful hubbub—the priests, pilgrims, and beggars jostling each other on every side; also the infamous imposture of the descent of the holy fire from heaven. Are not all these fully described by Porter, Robinson, Hardy, and Prime?

The author of "*Notices of the Holy Land*," speaking of the ceremony of the Holy Fire at Easter, says, "I have seen the devil-dancers, apparently under Satanic influence, and the Mussulman devotees shout round their fires at the feast of Hussein Hassan, but I never witnessed any exhibition that excited in my mind feelings of deeper disgust, and this, too, in the name of Christ, and in a place probably not far distant from the sacred spot where he bowed his head and died."

The other most noted objects of interest in Jerusalem are, first, the *Cenaculum*. It is situated on the Hill of Zion, and its minaret is one of the first objects that strikes the traveler's eye on his approach to the city from the south. It rises over what purports to be the tomb of David. In the building is a large room in which it is said

not only the *Last Supper* was eaten, but where Christ appeared to the apostles after the Resurrection, and where the Holy Ghost descended upon the apostles on the Day of Pentecost. The marble upon which Christ supped is still preserved. The place is now in possession of the Turks, who consider David one of *their* prophets. The Latin Christians are allowed to worship there occasionally, and celebrate the washing of pilgrims' feet. The site of the Virgin's residence, and where she died, lies a little north of this.

The *Armenian Convent* close by is said to be the town-house of the High-priest Caiaphas: two relics are shown here, viz., the stone which closed the door of the Holy Sepulchre, and which the Latins accuse the Armenians of *stealing*, and the stone on which the cock crew when Peter denied his master! The convent is the largest and finest in the city, and with its church and gardens occupy a very large space. They often accommodate over three thousand pilgrims. There is a college for the education of the clergy connected with it. In their church there is a chair which they claim to be that of St. James. There is also a Greek, Latin, and Syrian convent, which are the principal ones in and around Jerusalem.

The *Convent of the Cross* is a fine building, about  $1\frac{1}{2}$  miles west of the city. The tree from which the cross was cut is said to have grown here, and has given its name to the convent. It now belongs to the Russians, who have greatly enlarged and beautified it during the past few years. Besides the old church, there is a fine new chapel. Forty young men are educated in this convent for a term of seven years, and the class-rooms, refectory, and dormitories equal any establishment of the kind in Europe.

The *Jews' Weeping-place* is a small area on the west of the wall, which forms the foundation of the Mosque of Omar inclosure, and the only portion visible from the outside of the foundation walls of Solomon's Temple. Here the Jews of all ages, male and female, congregate every Friday to cry and lament over the destruction of the Temple. The stones are worn smooth with their kisses: it is a most affecting scene. A little south of this, Dr. Barclay, of Philadelphia, pointed out to us a por-

tion of one of the arches which formed the bridge that connected Solomon's palace on Mount Zion with the Temple on Mount Moriah.

East of the city lies the *Valley of Jehoshaphat*, the burial-place of the Jews, who come from all parts of the world to die in Jerusalem. The brook Kedron runs through the valley, that is, *when* it runs, which is but a short season every year; its bed is dry a large portion of the year.

The *Fountain of the Virgin* is situated on the side of the Valley of Jehoshaphat, a short distance below the southeast corner of the city walls. The fountain is situated at the bottom of an excavation in the rock, and is entered by descending a flight of thirty steps. The quantity of water increases and decreases most rapidly at certain hours of the day; but this supposed phenomenon has been latterly explained by the discovery of a subterranean passage by Dr. Robinson, connecting it with the *Pool of Siloam*. In this fountain the Virgin is said to have washed the Savior's linen as a child. According to tradition, the drinking of the water of this fountain was a test whether a woman was innocent or guilty of adultery; if guilty, after drinking she immediately died. When the Virgin Mary was accused, she established her innocence in this manner. The celebrated *Pool of Siloam* is situated about one thousand feet farther down the Kedron, beside the King's Garden, but the passage connecting it with the Fountain of the Virgin is so winding and intricate that it measures 1750 feet in length. This pool is considered by many to be the Bethesda, where the impotent man was cured by our Lord.

Immediately opposite the St. Stephen's Gate, on the east of the city, in the bottom of the valley, lies the *Tomb and Chapel of the Virgin*. On the right, going down to it, is the spot where it is supposed St. Stephen suffered martyrdom: a red vein that runs through the white limestone at this point is believed to be his blood. The Tomb and Chapel of the Virgin is one of the most ancient-looking buildings in the vicinity of Jerusalem. This is the spot where the Virgin lay after her death, and where, according to the Church of Rome, the event of the Assumption took place. The tomb appears to be hewn out of the solid rock. You descend to the chapel by a great num-

ber of steps. The burial-places of the father, mother, and husband of the Virgin are also shown here. This chapel is used in common by Greeks, Latins, and Armenians. Should the door be locked, the Latin monk who keeps the Garden of Gethsemane close by will give you access.

Quite close to the Tomb of the Virgin is the *Garden of Gethsemane*, or a portion of the same, inclosed by a high wall. Here is supposed to be the spot where our Savior suffered the "agony and bloody sweat," and where Judas betrayed him with a kiss. The wall incloses eight venerable olive-trees, the largest and oldest-looking on the brow of the hill. The garden is in possession of the Latin Christians; but the Greeks are inclosing an opposition garden on the other side of the road. The monk in attendance, after pointing out the impressions of the apostles' bodies on the rock, the grotto of the Agony, and the spot where Judas kissed his Master, will expect about two francs *backsheesh* from the party. Proceeding up the hill, we arrive at a small village of Tûr, situated on the top of the *Mount of Olives*. This village occupies the site of the church erected by Helena, mother of Constantine, to mark the spot of the Ascension, although the Ascension could not take place here, as St. Luke says, "He led them out as far as Bethany," which is two miles farther east. In the centre of the small village is a domed sepulchre, surrounded by numerous smaller Moslem tombs. This is under the guardianship of a Dervish. *Backsheesh*, of course, is expected after he has shown you the print of the Savior's foot in the rock from whence he made the Ascension. There were originally two prints, but the Moslems *stole one of them!* That's as bad as crawling into a hole and *taking it in after you*. All writers on the subject universally agree that from this spot the best view of the Holy City can be obtained. Try and view the city from here at sunrise.

It is but a short walk from here to *Bethany*, which you may either visit now, or wait until your return from the Jordan, as you pass it coming back from that excursion. It is a miserable dirty Arab village, but situated in the midst of a delightful neighborhood, abounding in olive, pomegranate, fig, and almond trees, and associated with much that is interesting in the

life of our Lord. Here dwelt Mary, Martha, and Lazarus; here Mary Magdalene washed the Savior's feet and anointed them with the precious ointment; and from here he started on Palm Sunday to make his triumphal entrance into Jerusalem. The *tomb of Lazarus* stands in the middle of the village, and is entered by a dark and narrow staircase. It was trans-visited; and by no means forget to examine formed into a chapel during the time of the Crusades. The houses of Mary, and Martha, and Simon the Leper should also be the *identical* fig-tree which Jesus cursed when pointed out by the guide.

The tombs and sepulchres situated in the Valley of Jehoshaphat, and in the valley to the southwest and west of Mount Zion, are very numerous. They are all excavated in the solid rock, each of them containing one or more repositories for the dead, carved in the side of the tomb. The principal of these are the Tombs of the Kings (these are quite extensive), Tombs of the Prophets, Tombs of the Judges, Tomb of Zacharias, Tomb of Absalom. This last is ornamented with 24 semi-columns of the Doric order, six of which are on each front of a prodigious monument of a single stone. It is completely surrounded by small stones to a considerable depth, thrown by the Jews from time immemorial, to show their contempt for his conduct. There are also in the vicinity of the last the Tombs of Jehoshaphat and St. James.

Returning to the city through St. Stephen's Gate, on the left hand are the remains of the *Pool of Bethesda*, 860 feet long, 180 wide, and 75 deep. The street that leads up to the Church of the Holy Sepulchre is called the *Via Dolorosa*, and is represented by your guide as marking the road along which Christ was led to crucifixion. This street is filled with traditional stations, which are pointed out, although the ground the Savior trod lies forty feet below the present surface; among others, I may mention an indentation made in the stone wall by the shoulder of the Savior when falling, and this spot is alternately kissed by the pilgrims and spit upon by the Jews whenever they pass that way. This street is divided into fourteen stations, commemorating the different acts of the Savior. The *Latin Convent of the Flagella-*

tion stands here, containing the Church of the Flagellation, where Jesus is supposed to have been scourged. Opposite the convent is a Turkish barrack, in the interior of which is the Chapel of the *Crowning with Thorns*. Farther on is the *Arch of the Ecce Homo*, where Pilate, bringing the Savior out before the populace, cried out, "Behold the man!" Part of this arch is now inclosed in a church attached to a convent of French Sisters of Charity. A beautiful statue of the Savior, crowned with thorns, stands under a half dome immediately over the arch. The house of St. Veronica, who presented her handkerchief to the Savior to wipe his brow, may be seen. This handkerchief is now one of the principal relics of St. Peter's at Rome. It is said to be impressed with a picture of the Lord's face in blood. The place is also pointed out where Simon was compelled to carry the cross.

The *Citadel* or *Tower of David* is situated near the Jaffa Gate, and consists of an assemblage of square towers, protected on one side by a wall, and on the other by a deep ditch. The Tower of David, which gives its name to the whole, stands to the northeast, and is supposed by many to be the Tower of Hippicus, of which Josephus so often speaks. This, however, is a subject of great controversy. This tower was probably the residence of the Latin kings of Jerusalem, and is stamped upon many of their coins.

We advise travelers by all means to call on our very worthy countryman, Dr. Barclay, who will be delighted to see them, as well as to show them the immense quarries under the city discovered by himself through the medium of his dog. Be particular to get a Jewish guide; they are much more intelligent than others.

There are two excursions from Jerusalem which every traveler is obliged to make: one to Hebron, the other to the Dead Sea and the Jordan.

*From Jerusalem to Hebron, via Bethlehem, Rachel's tomb, and the Pools of Solomon.* The excursion will take two days; time each way, seven hours.

Issuing from the Jaffa gate, we cross the hill of "Evil Counsel" on its summit. To our left are some ruins, said to be those of the country-house of Caiaphas the high-priest. In three quarters of an hour we

pass the convent of Mar Elias. Here a depression is shown in the rock, said to be the form of Elias, who here lay, weary and hungry, when he was fed by the angels.

In one hour and three quarters we arrive at *Bethlehem*, which in rank stands first among the holiest places on earth, and, next to Jerusalem, contains more attraction to the Christian traveler than any other spot on the globe. The town, which at a distance presents a very fine and imposing appearance, contains about 2500 inhabitants, nearly all of whom are Christians. In the most prominent portion of the town, and rising conspicuously above all other buildings, is the embattled monastery, an enormous pile of buildings, consisting of the Latin, Greek, and Armenian convents, which surround the church, used in common, which stands over the Cave of the Nativity. This church, which was erected in the early portion of the fourth century by Helena, the mother of Constantine, is the oldest Christian church in the world. The ceiling is composed of beams of cedar from the forest of Lebanon. Its gold and mosaics are entirely gone; but when Baldwin was crowned here King of Jerusalem, it was in all its glory.

Descending 14 or 15 steps, and traversing a long passage, we enter the Crypt or *Chapel of the Nativity*. The floor and walls are marble. It is about 38 feet long and 12 wide. At the eastern end is a silver star, around which are the words "*Hic de Virgine Maria Jesus Christus natus est*"—"Here Christ was born of the Virgin Mary." In the floor of the church, immediately above this star, is another of marble, said to be under that point of the heavens in which the star of Bethlehem stood stationary to mark out the birthplace of our Savior. About 20 feet from the silver star there is a small recess in the rock, in which is a block of marble hollowed out to represent a manger: the *original* wooden one is now deposited in the Church of S. Maria Maggiore at Rome, and there paraded by the Pope in the Christmas-day ceremonies. In front of the manger is the altar of the Magi. If the Savior was in the manger in a cave, we can understand St. Matthew, who says, "They came into the house where the young child was." We have also here the chapels or altar:



of the Innocents—20,000 of whom were thrown here after the massacre by Herod—the altar of the Shepherds, and the altar of Joseph, where he retired at the moment of the nativity. The whole chapel is lighted by over 30 gold and silver lamps, presented by different sovereigns of Europe. The silver star, which every pilgrim devoutly kisses on his bended knees, was sent from Vienna, in 1852, to take the place of the one which the Latins accuse the Greeks of having *stolen*.

There are several other crypts and grottoes, the most interesting of which is that of St. Jerome. Here this father of the Church died, and here he spent the greater portion of his life. His tomb is here shown, but his remains were carried to Rome. One of the finest pictures in Rome, by Domenichino, is that of St. Jerome taking the sacrament on his death-bed, in this chapel.

Below the convent, on the outside, is the celebrated *Milk Grotto*. Tradition says that here the Mother and Child hid from Herod for some time previous to their departure for Egypt. The grotto is hewn out of the white limestone rock, and it is said that its whiteness was caused by a few drops of the Virgin Mary's milk, and that a visit to the cave, or the possession of a small piece of the stone, has the power of supernaturally increasing a woman's milk. Small pieces are consequently in great demand, and are conveyed to all parts of the world.

About half an hour distant to the east is the *Grotto of the Shepherds*. This is a small subterranean chapel, said to be built over the spot where the angels appeared to the shepherds announcing the birth of our Savior.

About three miles southwest of Bethlehem lie the *Pools of Solomon*. They are three in number. They average about 300 feet square, and 40 deep. The upper one is 25 feet deep, next 40 feet, and next 50. They are fed from fountains in the vicinity. The water was conveyed from here to Mount Moriah by means of an aqueduct, which still exists. Maundrell says, tradition relates that King Solomon shut up these springs, and kept the door of them closed with his own signet, to the end that he might preserve the waters for his own drink. They were of their natural freshness and purity.

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In the environs of Bethlehem Josephus mentions the town of Etham, where the summer palace of Solomon stood, and which is supposed to be described in Ecclesiastes ii, 4, 5. It is situated about one and a quarter miles east of the Pools of Solomon, and is represented now by the little village of Ortas, whose habitations are of the meanest description. This is supposed to be the *Etam* where Samson was seized and delivered to the Philistines.

Returning to the Pools, after passing *Abraham's Oak*, under which it is said he pitched his tent and received the visits of the angels, we arrive at *Hebron*, which is, next to Damascus, the oldest city in the world. It contains at present about 9000 inhabitants, one fourth of whom are Jews. There are no Christians. The town is very prettily situated in the "Valley of Eshcol," as noted now for its splendid grapes as in days of yore. Hebron was formerly one of the most distinguished cities of the Holy Land. Here King David for a long time kept his court, and here was the birthplace of John the Baptist. Here Abraham bought from Ephron the Hittite the cave and the field of Machpelah, and here lie buried Abraham and Sarah his wife, Isaac, Rebecca, and Leah, and Joseph, who was brought up out of Egypt. Over these tombs the pious Helena erected a church, which is now turned into a mosque; and, as it is considered one of the holiest places of the Mohammedans, Christians are never allowed to visit it. Ali Bey, who, though a Spaniard, passed himself off successfully as a Mussulman, and succeeded in gaining admission, says: "All the sepulchres of the Patriarchs are covered with rich carpets of green silk, magnificently embroidered with gold; those of their wives are red, similarly embroidered. The Sultan of Constantinople furnishes the carpets, which are renewed from time to time. I counted nine, one over the other, upon the sepulchre of Abraham. The rooms, also, which contain the tombs, are covered with rich carpets. The entrance to them is guarded with iron gates and wooden doors, plated with silver, with bolts and padlocks of the same metal. There are computed to be upward of 100 persons employed in the service of the temple. It consequently is easy to imagine how many alms must be paid." There are nine mosques in the

town. The one over these tombs is the largest.

On your return to Jerusalem you might leave the direct road by which you came, and visit the Convent of St. John in the Desert.

Travelers not wishing to visit Hebron can take Bethlehem on the way to the Dead Sea, although it is two hours out of the way.

The excursion from Jerusalem to the Dead Sea, the Jordan, and Jericho, occupies about three days—that is, you have to *pay* for three days. The usual fare paid to the dragoman is \$6 25 per day, he furnishing every thing, horses, tents, and provisions, to which add \$2 50 paid to the sheik of the territory lying between Jerusalem and the Jordan, on consideration of which he insures your person from robbery, and sends a sheik to accompany the party.

Starting from Jerusalem at noon, in about four hours we arrive at the Convent of *Mar Saba*, one of the most singular and picturesque buildings in Syria. It is built in the side of the rocks which overhang an immense precipice. On projecting cliffs are towers, chapels, and terraces. Some of the caves in the rocks are artificial and some natural; indeed, it is very difficult to tell which is masonry and which nature. It is strongly fortified by a massive wall, pierced with portals, to protect it from the raids of the Bedouin Arabs; and having the reputation of being the richest, as it is the oldest convent in Syria, makes every precaution necessary. On your arrival, after traversing a first court, where are the stables for your horses, you ascend an abrupt staircase to a platform, in the centre of which stands a circular chapel containing the tomb of St. Saba. On the other side is the church. This building is constructed in the form of a Greek cross. It is surmounted by a dome, which is sustained by arches resembling somewhat in disposition the Mosque of St. Sophia in Constantinople. Numerous staircases lead from the church to the cells of the monks, which are cut in the rock. Those of St. John of Damascus and St. Cyril are shown. Descending a flight of steps, you enter a fine apartment, surrounded by a wide divan, on which you sleep at night. A monk enters, carrying on a small salver a glass

of *raki*, a teaspoonful of jelly, and a glass of water. The *raki* is as strong as raw brandy; you drink that, eat the jelly, and drink the water. This is all the convent supplies, supper and breakfast being prepared by your own servants in the courtyard, or in your tents, if you do not lodge at the convent for the night. St. Saba was born in 489, and founded this convent in 488. The cave he first inhabited is shown. It is said that on his first visit it was occupied by a lion. St. Saba intimated to the monarch of the woods that he intended to make it his future residence, whereupon the lion quietly withdrew! He lived here until his death in 532, and distinguished himself by his zeal in exterminating the heresy of the Monophysites. The Persians plundered the convent in the 7th century, and forty-four of the monks were murdered: their skulls are shown in a small chapel. Females are not allowed to cross the threshold. The convent is occupied by Greek monks, and, if visitors can have a choice of rooms, we would strongly recommend their getting as far away from the church as possible. The author's apartment was connected with the chapel by an opening in the top of the wall, and from the hours of 2 A.M. to 6 A.M. (daybreak) he found it impossible to sleep, owing to the noise made by two monks praying in the most boisterous manner the whole of the time: it sounded like two rival auctioneers knocking down goods at the top of their voices. The fee to the convent is included in the charge of the dragoman.

From Mar Saba to the *Dead Sea* the time is 4½ hours. The country, as you advance, seems destitute of every thing but worn-out barren rocks. Soon you come in sight of a grand but desolate scene: between two walls of mountains running north and south, without the slightest break or undulation, lies the Dead Sea; away north of which you see the valley of the Jordan, and can track the course of the river by the willows and reeds that border it. The traveler will readily understand how much "going down" there is from the fact that the Dead Sea lies nearly 4000 feet below Jerusalem, or 1900 feet below the Mediterranean. According to the survey made by Lieutenant Lynch in 1848, the entire length of the Dead Sea is 46 miles, and its greatest breadth 11 miles; its me-

dium depth is 1000 feet; its greatest depth 1300. The mountains which inclose it on every side are not less than 2000 feet high. The story that birds could not fly across this sea, owing to its pestiferous influence, is entirely incorrect. The author has seen both geese and pigeons flying on its surface. The specific gravity of its waters is very great, consequent on the large amount of briny matter which they hold in solution. The waves, instead of splashing, roll like a sea of oil; it is almost impossible to sink in it, and the appearance of a horse, who, in trying to swim, rolls over on his side, is very amusing. The cities of Sodom and Gomorrah were supposed to have been situated at the southern end of the sea.

The time from the Dead Sea to the Jordan is only one hour, riding over a perfectly level plain, which is covered with a thin, smooth dust.

The *Jordan* is about 200 miles in length, running through the Lake of El-Hûleh and the Sea of Tiberias. Between the Dead Sea and the Sea of Tiberias the distance is 70 miles, and between El-Hûleh and the latter the distance is only 8. It varies in breadth from 50 to 150 feet; and, according as the Lake of El-Hûleh is 50 feet above the level of the sea, and the Dead Sea 1312 feet below, the fall is great, and consequently the current very rapid, as the author knows to his cost, having been carried below the landing in swimming across, and getting his feet cut in the most frightful manner in trying to stem the current while crawling over the stones at the ford below. This is supposed to be the place where John baptized the Savior; where the Israelites crossed; where Elijah divided the waters and passed over with Elisha, ascending into heaven from the opposite bank; where Elisha, on whom the mantle of Elijah had fallen, smote the waters and again divided them.

During Easter, the Monday of the Passion Week, the Christian pilgrims from all parts of the world come to bathe in the Jordan at this spot. This singular custom is described by Lieutenant Lynch, who happened to reach the Pilgrims' Ford just as the cavalcade approached: "At 3 A.M. we were aroused by the intelligence that the pilgrims were coming. Rising in haste, we beheld thousands of torch-lights, with

a dark mass beneath, moving rapidly over the hills. Striking our tents with precipitation, we hurriedly removed them and all our effects a short distance to the left. We had scarce finished when they were upon us—men, women, and children, mounted upon camels, horses, mules, and donkeys, rushed impetuously by toward the bank. They presented the appearance of fugitives from a routed army. Our Bedouin friends here stood us in good stead: sticking their tufted spears before our tent, they formed a cordon around us. But for them we should have been run down, and most of our effects trampled upon, scattered, and lost. Strange that we should have been shielded from a Christian throng by wild children of the desert—Moslems in name, but pagans in reality. Nothing but the spears and swarthy faces of the Arabs protected us. I had in the mean time sent the boats to the opposite shore, a little below the bathing-place, as well to be out of the way as to be in readiness to render assistance should any of the crowd be swept down by the current and in danger of drowning. While the boats were taking their position, one of the earlier bathers cried out that it was a sacred place; but when the purpose was explained to him he warmly thanked us. Moored to the opposite shore, with their crews in them, they presented an unusual spectacle. The party which had disturbed us was the advanced guard of the great body of the pilgrims.

"At five, just at the dawn of day, the last made its appearance, coming over the crest of a high ridge in one tumultuous and eager throng. In all the wild haste of a disorderly rout—Copts, Russians, Poles, Armenians, Greeks, and Syrians, from all parts of Asia, from Europe, and from Africa, and from far distant America—on they came, men, women, and children, of every age and hue, and in every variety of costume, talking, screaming, and shouting in every known language under the sun. Mounted as variously as those who had preceded them—many of the women and children were suspended in baskets or confined in cages—and with eyes strained toward the river, heedless of all intervening obstacles, they hurried eagerly forward, and, dismounting in haste, and disrobing with precipitation, rushed down and threw themselves into the stream.

"They seemed to be absorbed by one impulsive feeling, and perfectly regardless of the observation of others. Each plunged himself, or was dipped by another, three times below the surface in honor of the Trinity, and then filled a bottle or some other utensil from the river. The bathing-dress of many of the pilgrims was a white gown with a black cross on it. Most of them, as soon as they were dressed, cut branches of the agnus castus, or willow, and, dipping them in the consecrated stream, bore them away as memorials of their visit. In an hour they began to disappear, and in less than two hours the trodden surface of the lately-crowded bank reflected no human shadow. The pageant disappeared as rapidly as it had approached, and left to us once more the silence and the solitude of the wilderness. It was like a dream. An immense crowd of human beings, said to be 8000, but I thought not so many, had passed and repassed before our tents, and left not a vestige behind them."

From the Jordan to the site of ancient *Jericho* the time is about two hours, traveling over an uncultivated and perfectly level plain, which in Josephus's time was considered the most fruitful land of Judæa. Near the site of ancient *Jericho* we pass the filthy village of *Kiha*, inclosed by a thick hedge of "nubk" to protect it from the raids of the Bedouin Arabs.

A little farther on we arrive at the "Fountain of Elisha," now known as *Ain es-Sultan*, where we encamp for the night. This plain is capable of the highest state of cultivation, as it was in ancient times, when watered by the brook issuing from the Fountain of Elisha. It was then covered with luxuriant gardens of palm-trees, which grew to an unusual size. Here also grew the famous *Myrobalanum*, or balsam-trees, the fruit of which had the virtue of almost instantaneously curing all wounds. The whole of the groves were given by Mark Antony to Cleopatra, from whom Herod the Great purchased them, with the exception of the balsam-trees, which she transplanted to the city of *Heliopolis* in Egypt. Here Herod the Great built the new city of *Jericho*, and adorned it in the most magnificent manner. Here, also, he died. Your dragoman does not point out the tree which *Zaccheus* climbed to see the Savior, but he does his *house*. It is now

occupied by half a dozen Turkish soldiers. A fine view may be had from the top. The fountain of Elisha, the waters of which Elisha healed, being the second miracle he performed, was formerly, in the time of the Romans, conveyed in aqueducts over a vast extent of ground for the purpose of irrigation. The water at its source is very sweet, but quite warm.

Leaving *Jericho* in the morning, in about six hours we arrive at *Jerusalem*, passing over the most dangerous and dreary road in Syria. On this road Sir Frederick Henniker, the author, "fell among thieves," was robbed, and nearly murdered. We see from here no vestige remaining of the forest where the she-bears lurked that "tare the forty-and-two wicked children." Although not on the direct road to *Bethel*, it would be visible from any of the numerous heights. You pass through *Bethany* on your way to *Jerusalem*.

Previous to leaving *Jerusalem*, by making application to the grand patriarch, you can obtain the following document certifying that you have visited the holy places of Palestine.

"IN DEI NOMINE. AMEN.

"Omnibus, et singulis præsentibus litterarum inspecturis, lectoribus, vel legi audituris fidem, notumque facimus Nos Terræ Sanctæ Custos.

"D'num D'num Pembroke Fetridge Americanum—Jerusalem feliciter pervenisse die 22 mensis December, anni 1859; inde subsequenti diebus præcipua Sanctuaria, in quibus Mundi Salvator dilectum populum suum, imo et totius humani generis perditam congeriem ab inferi servitute misericorditer liberavit; utpote: Calvarium, ubi Crucis affixus, devicta morte, Cœli jannas nobis aperuit; SS. Sepulcrum, ubi Sacrosanctum ejus corpus seconditum, triduo ante suam gloriosissimam Resurrectionem quievit; ac tandem ea omnia Sacra Palestine Loca gressibus Domini, ac Beatissime ejus Matris Mariæ consecrata, a Religiosis nostris et peregrinis visitari solita, visitasse et magna cum devotione in eis Misesam audivisse.

"In quorum fidem has scripturas officii nostri sigillo munitas, per Secretarium expediri mandavimus.

"Datis apud S. Civitatem Jerusalem ex Venerabili nostro Conventu SS. Salvatoris die 29 mense 1 Xbrj, anno D. 1859.

"DE MANDO REMI, Prius Custodij.  
[GRAT.] "FR. CLEMENS A SALEMO, Terræ Sanctæ Secretarius."

From *Jerusalem* to *Beyrout*, viâ *Nablous* (*Shechem*), *Samaria*, *Jenin*, *Nazareth*, *Mt. Tiberias*, *Capernaum*, *Safed*, *Baniâs* (*Cæsarea of Philip*), *Damascus*, and *Baalbec*, will occupy in actual travel thirteen days,

and Damascus is the only place on the route at which the generality of travelers care about making any lengthened stay.

From Jerusalem to *Nablous* or *Nabulus*, Neapolis or "New City," the ancient *Shechem*, Murray makes the time 12 hours; the author rode it in 7.30! Dragomans generally make two days of the distance; if good riders, one is sufficient. On our way we pass the site of Gibeah-Ramah, the home of Saul, and for some time the seat of his government. Some distance on our right are the ruins of ancient *Bethel*; but *Bethel* has "come to naught," and there is nothing there to see. Here Jacob, lying on the ground with a stone for his pillow, dreamed of a ladder that reached from heaven to earth, with the angels of God ascending and descending, and, waking, named the place *Beth-el*, the house of God.

To visit *Shiloh* or *Seilun*, a half-hour's extra ride must be taken from the main road. The tabernacle of the Lord was placed here after the conquest of Canaan, and remained until the end of the government of the judges. The site of ancient *Shiloh* is unmistakable, being described with unusual precision in the Bible (Jer. vii, 12). Proceeding on our route, about half an hour before we reach *Nablous* we come to Jacob's Well, now in a ruinous state, and choked up with stones. Christian, Jew, and Mohammedan all agree as to its identity. These are the same fields that Jacob bought of the sons of Hamor, and this well did Jacob dig. Here Christ sat and talked with the woman of Samaria. A short distance east of the well is the supposed tomb of Joseph, kept in good repair and surrounded by a well. According to Joshua, it is more likely he was buried here than at Hebron. "And the bones of Joseph, which the children of Israel brought up out of Egypt, buried they in Shechem."

You now pass between the two mounts *Gerizim* and *Ebal*, where Moses commanded Joshua to read the Law before the congregation of Israel. According to Mr. Stanley, Mount *Gerizim* is noted for two memorable events, namely, Abraham's meeting with Melchisedek, and where he offered up Isaac for a burnt-offering. An excursion to the shrine of the Samaritans at the top should be made by all means.

*Nablous* contains about 8000 inhabitants, most of whom are Mohammedans, 500 Greeks, 150 Samaritans, and 100 Jews. It is situated in a fertile valley of great beauty, stretching along the eastern base of Mount *Gerizim*, or "Mount of Blessing." The houses are well built, but the streets are filthy and very narrow; nearly all the houses meet across the street at the top, and form arches, shutting out the light of the sun. The inhabitants of *Nablous* have a very bad character; they hate the Christians and Jews, and are always in a state of insurrection against the authorities. It is noted for its olive-oil and soap factories. There are few cities in the world dating back as far as this, having, as we do, its history for over 4000 years. Here Abraham first pitched his tent in Canaan; Simeon and Levi here slaughtered the entire male population to avenge the dishonor of their sister Dinah; and here Rehoboam was proclaimed king over all Israel.

In the interior of the village, the ruins of the Church of the Passion, or Resurrection, built in 1167, may be visited; also that of the Knights of St. John. The Samaritan synagogue is a simple building with whitewashed walls and matted floor, capable of containing 40 or 50 persons. Opposite the door is a recess concealed by a curtain, and here is kept the celebrated Samaritan Codex. The Samaritans believe only in the Pentateuch, or first five books of Moses. They erected formerly a temple on Mount *Gerizim*, but it was destroyed by the Jews, to whom the word Samaritan was a name of reproach, under John Hyrcanus.

The excursion to Mount *Gerizim* takes about two hours to go and return, and had better be done on horseback. The ruins are not in any way remarkable, but the views from the mountain are superb, the scenery being as fine here as in any part of Palestine.

From *Nablous* to *Jenin* (the direct route), *viâ* Samaria, is about eight hours.

In two hours we arrive at the *Sebaste* of Herod, and *Samaria*, the capital of the kings of Israel. It is situated at the top of a hill which rises some three hundred feet above the level of the plain. The only objects of interest in this miserable village, which contains about 500 inhabitants, are the remains of Herod's noble

colonnade and the Church of St. John. The latter was erected by the Knights of St. John over the reputed sepulchre of their patron saint, John the Baptist. The tomb is excavated out of a solid rock, some fifteen feet below the floor of the church. The building is now roofless, and the walls fast crumbling away. The inhabitants are most insolent and clamorous for *back-sheesh*. Be particular the fee is given to the proper keeper (about 25 cents), or you may get into trouble; considerable show of weapons and a very small sprinkling of piastres, however, and you will get along very well. The columns of the colonnade that now remain are sixty or seventy in number; their capitals are gone, and they are deeply imbedded in the soil. Samaria was founded by Omri, king of Israel, and besieged under his successor Ahab—who married the notorious Jezebel—by the King of Damascus. The suffering of the inhabitants for three years, during which time the siege lasted, was horrible—mothers boiling and eating their infant children for food. It was relieved as predicted by Elisha the prophet. It was again besieged by the Assyrians in 720 B.C. and taken. It was presented by the Emperor Augustus to his favorite, Herod the Great, who rebuilt it with great magnificence, naming it Sebaste, in honor of the donor.

Travelers preferring to visit Cæsarea and Mount Carmel on the coast to going more direct to Nazareth by Jenin, Nain, and Endor, strike off to the left at Samaria; the former route will take four days, the latter two. From Samaria to Jenin the time is five hours. After passing the village of Geba we see on our left the ruins of the fortress of Sanar, belonging to an independent family of sheiks. It has withstood a great many sieges. It was stormed and carried by Abdallah Pacha in 1830. The sheik's family, armed to the teeth, were rebuilding it when the author passed through the country in 1860.

Jenin is most beautifully situated, lying, as it does, at the entrance of the great Valley of Esdraelon, the battle-field of Palestine. It contains 2000 inhabitants. On the hill behind the town there is a fountain, from which the place derives its name, a modern aqueduct leading from which conveys the water to the centre of the town.

The beautiful plain of Esdraelon, on which we now enter, is about twenty miles from east to west, and thirteen miles from north to south. It is known to the Arabs in the present day as *Merj Ibn Amir*, "the Plain of the Sons of Amir." Right before us stands Mount Tabor, rising like a cone from the dead level plain.

The time from Jenin to Nazareth, on a direct line, passing only the remains of the ancient castle *El-Fuleh*, where the brave General Kleber, with 3000 Frenchmen, kept 30,000 Turks at bay for six hours, until relieved by Napoleon, is only five hours. The more interesting route will be to make a detour to the right, passing Mount Gilboa, once crowned with a fortress, but now by the village of Wezar. On a projecting spur of Mount Gilboa stood ancient *Seareel*, the capital of Ahab and the wicked Jezebel, and the scene, first, of their cruelty, and then of their retribution. A few miles farther we come to Sölem, or ancient *Shunem*, passing *Little Hermon*, or the "*Hill of Moreh*," near which Gideon attacked the Midianites. Travelers should, by all means, ascend the mountain, for the view obtained of the localities associated with our Bible history amply repays the difficulties of the ascent. It was in *Shunem* that Elijah restored the Shunamite's child to life, as related in 2 Kings iv., 8-37. Riding round the base of Little Hermon, in 40 minutes we reach *Nain*, where Jesus restored to life the widow's son; and in another half hour we reach *Endor*, where, in one of the numerous caverns hewn in the cliffs above the houses, King Saul's interview with the witch took place. This route will occupy four hours longer than the other; this is about nine hours to Nazareth.

*Nazareth*, the scene of the Annunciation, and the home of the Savior during his boyhood years, contains a population of 3000 inhabitants, 2500 of whom are Christians. The village is beautifully situated on an elevation on the western side of one of the loveliest valleys in Syria, surrounded by beautiful fields, gardens, and orchards. The Latin convent, a large square building inclosed by a wall, contains the Church of the Annunciation, and the house of Joseph and Mary. The interior of the church is hung with rich damask silk, and adorned with tasteless finery. Underneath the

church are shown the kitchen, parlor, and bedroom of the Virgin. In front of the altar are two granite pillars, standing about three feet apart; they are pointed out as occupying the precise spots on which the angel and Mary stood at the moment of the Annunciation. One of the columns seems to have been broken about a foot and a half above the floor; the upper part remains suspended from the roof; a fragment of another column is placed immediately below it, resembling it in appearance; but the upper portion is granite, and the lower marble! The monks say they were once the same pillar, but the Mohammedans hacked it through with their swords in the vain attempt to pull down the roof, and that the upper part is miraculously suspended without support. You are now led to the workshop of Joseph, a small whitewashed chapel; over the altar is a representation of Joseph and Jesus at work. A little west of this is a small chapel, which the monks represent as the synagogue in which Christ provoked the Jews; close by is another, purporting to contain the "table" of Christ, on which he commonly ate both before and after the Resurrection. On the walls of this chapel are copies of a certificate from the pope attesting its authenticity, and granting seven years and forty weeks' indulgence to Christians who have made a pilgrimage to Nazareth, and said a *pater* and *ave*, they being in a state of grace. On the eastern side of the village the Greeks have their Church of the Annunciation, built over the Fountain of the Virgin. They say the event of the Annunciation took place while Mary was drawing water from this fountain.

The inhabitants are mostly employed in rural pursuits. Travelers preferring to visit Tyre and Sidon, and proceeding along the coast, turn to the left here. The time to Beyrout by this route is about four days.

The *direct* road from Nazareth to *Tiberias* occupies about five hours. By this route you pass over the battle-field of Hattin, where the Sultan Saladin gave the final blow to the Crusaders in the Holy Land, completely exterminating their army, and taking the King of Jerusalem and the Grand Master of the Templars prisoners, slaying with his own hand, as he had sworn to do, Raynald of Chatillon, who

treacherously broke the truce between the Arabs and Christians by plundering a caravan from Damascus, and refusing to give up the merchants at the request of the sultan. By this route you pass also through Cana of Galilee, where Christ performed the miracle of turning the water into wine. In a small church the urns are still shown by the Greek monks which contained the water. Our route to Tiberias is *viâ* Mount Tabor. This occupies two hours' longer time, including the time to make the ascent of the mountain (nearly an hour). You should by no means fail to make the ascent.

*Mount Tabor* lies about seven miles east of Nazareth. It was for a long time considered the scene of the Transfiguration; but recent travelers have shorn it of that crowning glory. The proof is this, at that time its summit was covered with houses, and we still see the ruins of the town and fortress defended and repaired by Josephus. The view from the top is most magnificent. Looking toward the south, you have in full view the high mountains of Gilboa, fatal to Saul and his sons. On the east you perceive Lake Tiberias, or Sea of Galilee, distant about four hours. On the north you discover the Mount of the Beatitudes and the city of Saphet standing on a very eminent and conspicuous mountain; and to the southwest you discern at a distance the Mediterranean, and all around you have the spacious and beautiful plain of Esdraelon and Galilee. There is a convent now in course of erection on top of the mount.

Entering the town of *Tiberias*, we pass the warm baths of Ibrahim Pacha, he having erected a building over them. They are considered very efficacious in all rheumatic complaints. The present town contains 2500 inhabitants, many of whom are Jews, who expect their Messiah to arrive here and establish his throne at Safed. It was built by Herod Antipas, and named after his patron, the Emperor Tiberias. It is at present a miserable and filthy town. There is a small convent built on the site of Peter's house, and where it is supposed the miraculous draught of fishes was made; it is occupied by a single monk. If you do not camp out, you will, of course, stop there; the view of the lake and the surrounding country from the top of the house is very fine. Pay the monk a visit, by all

means; he is rather intelligent, and a "jolly good fellow."

The *Lake of Tiberias*, or Sea of Galilee, is 14 miles in length and 7 in breadth at the widest part. Of the numerous villages that formerly clustered around its shores, few now remain, if we except the ruins of ancient Tiberias, which extend along the shore as far as the warm baths. "Shipless and boatless as this lake now is, we learn from Josephus that during the obstinate and sanguinary wars between the Romans and the Jews, considerable fleets of war-ships floated upon its waters, and very sanguinary battles took place there. One engagement especially, mentioned by Josephus, when the Jews had revolted under Agrippa, was most sanguinary, Titus and Trajan being present, as well as Vespasian, who commanded the Roman forces. The terrible defeat by the Romans under Titus of the revolted Jews of Tarichæa had caused vast multitudes of the fugitives to seek safety in the shipping on Lake Tiberias; but the indefatigable Romans speedily built and equipped numerous vessels still larger than those of the Jews, and the latter were totally defeated; and, according to Josephus, both the lake and the shores were covered with blood and mingled bodies to such an extent that the very air was infected. It is added that in this battle on Lake Tiberias, and the previous engagement of Tarichæa, upward of 6000 perished; and, as if this horrible amount of carnage was insufficient, 1200 were subsequently massacred in cold blood in the amphitheatre of Tiberias, and a considerable number were presented to Agrippa as slaves."

After Jesus was expelled from Nazareth he dwelt upon the shores of the Sea of Galilee, consequently every spot upon which you tread is holy ground. Here three of the most eventful years of his existence were passed. In no other place did he perform so many miracles. Along these shores vast multitudes followed him; here his disciples first heard his words, and gazed with wonder at his miracles; now every thing is bleak, barren, and deserted.

A short distance along the shore, in a northerly direction, we arrive at the site of *Capernaum*, hardly a trace of which remains. The few that are visible are near *Ain el-Tin*, "The Fountain of the Fig."

A little farther we arrive at Mejdal, the ancient Magdala—but what wretchedness! Notwithstanding the great fertility of the soil, what a change! In the time of our Savior this shore was the most densely populated portion of Palestine. Tiberias, Capernaum, Bethsaida, Chorazin, Gamala, Hippos, Tarichæa, Scythopolis, and other cities, were all densely inhabited.

From *Tiberias* to *Bâniâs* there are two routes: one by Safed and Kadesh-Naphtali, occupying three days; the other direct, occupying two days, by the Mill of Melâhâh and Dan of the Scriptures. The "Mill" is noticed in our description of Syria.

The time from *Ain el-Tin* to *Safed* is about three hours. *Safed* is situated on the summit of a high mountain. It is identified with the "city set upon a hill which can not be hid" of St. Matthew, and the mountain is one of those on which the Transfiguration is said to have taken place. The number of inhabitants is about 4000, one third of whom are Jews. The castle which stands on the northern crest of the mountain was built by the Crusaders, and garrisoned by the Knight Templars. In the sixteenth century Safed was celebrated for its schools of Hebrew literature.

From Safed to *Kedes*, or Kadesh-Naphtali, the time is from four to five hours. *Kedes*, formerly one of the "cities of refuge" of the Israelites, is now rendered interesting by its ruins. These principally consist of two buildings, both appearing to be of Roman architecture. The first is about 25 feet square, and consists of two chambers, which cross each other at right angles. The second, which stands about 100 yards distant, is much larger, and is also square. The central doorway still remains perfect, and is richly ornamented with sculpture. There are no columns standing, but several capitals may be seen of Corinthian order. Near by is a fountain surrounded by sarcophagi, several of which are double, and very curious. The ornaments are almost entirely defaced, and they are now used as water-troughs. The remainder of the way to *Bâniâs*, which occupies about six hours, has little of interest until we reach *Tell el-Kâdy*, the Dan of the Scriptures. Here is the *Fountain of the Jordan*, whose waters burst forth with great force, forming a small lake, and then flowing with a rapid



current to the south. This is the largest fountain in Syria, and the surroundings are both picturesque and lovely.

*Bâniâs*, or *Cæsarea Philippi*, is a miserable village of about fifty houses, rendered interesting by its castle, one of the finest ruins in Syria. It stands about 1000 feet above the town, and is accessible only from the eastern side by a narrow zigzag path. The time from Bâniâs is about one hour. The antiquity of this castle mounts to the time of the Herods, judging from its masonry and beveled stones. It was first taken by the Crusaders in 1180, but finally returned to the hands of the Saracens, in whose power it remained until abandoned in the 17th century. At Bâniâs is also the upper source of the Jordan. The waters rise in a cavern formerly dedicated to Pan, and called *Panion*, where Herod built a beautiful temple in honor of Cæsar Augustus. This spring does not compare in beauty with the one at Tell el-Kâdy.

From Bâniâs to *Damascus*, 12 hours, or two days, resting at *Kefr Hawar*, which is about midway. Neither this village nor the route contain any thing of interest to the traveler.

*Damascus*, the oldest city in the world, was founded by Uz, grandson of Noah. It contains 160,000 inhabitants, five sixths of whom are Mohammedans; the balance Christians and Jews. It contains but one hotel—*Locanda Melluk*; fare \$2 50 per day; service extra, and poor enough. All the necessaries of life are as dear as in London or Paris. The bazars of *Damascus*, with the exception of the amber and shoe bazar of Constantinople, are far ahead of those in that city or Cairo.

The city of *Damascus* dates back over 4000 years: 1400 years it was independent. The Babylonian and Persian sovereigns governed it for over four centuries. It was then conquered by the Greeks, who governed it for two and a half centuries. The Romans occupied it for seven centuries, the Saracens for four and a half, and now under the Turks. The great boast of its inhabitants is that the standard of the Cross never yet has floated over its battlements. Colonel Chesney, a graphic English writer, says, "It is celebrated for its numerous coffee-houses, and shops of confectioners and bakers, besides its abundant supplies of meat, rice, vegetables, and

fruits for the ordinary wants of the inhabitants."

There are about 400 public cook-shops, in which ready-made dishes are prepared for sale. The city is still remarkable for its silk manufactories, and for its jewelers, silver-smiths, white and copper smiths; also for its carpenters, trunk and tent makers; but perhaps the various articles of leather are the most prominent manufactures. These are boots, shoes, slippers, saddles covered with velvet, and bridles highly ornamented with cowrie-shells, besides the trappings of camels, and common equipments of a caravan, such as tents, strong net-bags, water-skins, etc. Indeed, nowhere else in the East can caravan preparations be made with the same advantage and speed.

There are in the city eight synagogues, one Latin and three Franciscan convents, in addition to four churches, and some others now converted into mosques. Of the latter there are about 200, the finest of which was once a cathedral dedicated to St. John of *Damascus*. It occupies the site of a Corinthian temple, some of whose columns still remain. With the exception of this, and a mosque at the northeastern end of the city, which contains some remains of a temple to Serapis, all the structures are modern or Turkish. The city, like Cairo, is divided into quarters for Christian, Jew, and Turk. The gates connecting them are closed at sunset, and it is difficult to obtain admission after that time, and then only when provided with a lantern.

The exterior of the houses of *Damascus* has a mean appearance, but the interior is generally very handsome. Nearly every house has a beautiful garden, fragrant with orange-flowers and rose-buds, a sparkling fountain fed by the waters of *Abana* or *Pharpar*. The ceilings are arabesque, walls mosaic, and floors marble. The roofs are terraced, but those in the suburbs are generally covered with small cupolas. Altogether, it is considered the most Oriental city of the world. "The spirit of the Arabian Nights is prevalent in all its streets; their fantastic tales are repeated to rapt audiences in the coffee-houses, and hourly exemplified in the streets." "Though old as history itself, thou art fresh as the breath of spring,

blooming as thine own rose-bud, and fragrant as thine own orange-flower, O Damascus, pearl of the East!" The "sights" of Damascus are few. The principal are the great mosque, with its three minarets, to which access may be obtained by applying to the American consul. This building occupies the site of an ancient temple, which was surrounded by beautiful colonnades, some of which may be seen in the court of the mosque, while others are surrounded by modern buildings, and may be seen from the shoemakers' and jewelers' bazars. The time when this temple was transformed into a Christian church is not known. When taken by the Saracens, the edifice was equally divided between Moslems and Christians; but in 705, under Khalif Walid, the former took complete possession. The present mosque consists of a large rectangular court, on the southern side of which is the mosque itself. This is divided into three naves, supported by Corinthian columns. The pavement is of marble, covered with mats and carpets; the walls are also of marble, but in some places the ancient mosaic still remains, representing palm-trees and palaces. Near the transept rises a pretty cupola, in carved wood, built over a cave which is said to contain the head of John the Baptist in a gold casket. Behind an iron grating in the wall the ankles of Mohammed are also pointed out. The three minarets of the mosque are called the *Mâdinet el-Aris*, "the Minaret of the Bride;" the *Mâdinet Iaa*, "the Minaret of Jesus;" and the *Mâdinet el-Ghurbiyeh*, "the Western Minaret." The view to be obtained from them is most beautiful. The length of the entire building is 500 feet, and the width 300. The *Castle*, which is 800 feet long by 600 wide, is surrounded by a moat, and looks very formidable from the outside, but within is a complete wreck. There, in the "street called Strait," we have the house of Ananias, where Paul lodged; also the scene where Paul was let down from the wall in a basket. This last is near the Christian cemetery. On the opposite side of the town is the traditional scene of Paul's conversion. One of the most sublime views is Damascus from the heights of Salihneh. Here, it is said, Mohammed, when a camel-driver, first came in sight of Damascus, and refused to enter, saying, "Man can

have but one paradise, and my paradise is fixed above." The famous Abd el Kader resides in Damascus, so well known from his wars in Algeria, and also from his kind rescue of so many Christians during the massacre of 1860.

*From Damascus to Baalbec*, distance 15 hours, or two days, resting the first night at Zebdany, which is a little over half way.

Four hours after leaving Damascus we pass the Fountain of Fijeh, which is one of the finest in Syria, and the principal source of the River Barada. In about five hours we pass the village of Suk Wady Barada, the ancient Abila, where Lysanias was murdered through the instrumentality of Cleopatra.

The village of *Zebdany* contains 3500 inhabitants, and is beautifully situated in the Vale of Barada, surrounded by groves of olive, almond, and walnut trees, with the mountains of anti-Lebanon rising in its rear to the height of 7000 feet. Situated 1000 feet above Zebdany is the picturesque village of *Bludan*, the summer residence of the aristocracy of this section of the country.

*Baalbec*.—Owing to the discovery of Jewish architecture amid the Doric, Tuscan, and Corinthian ruins of Baalbec, it is by many considered the house of the forest of Lebanon which Solomon built for his Egyptian wife; and as his successors were altogether idolatrous, it is not unreasonable to suppose that this favorite dwelling was consecrated to the worship of Baal, or the Sun; Baalbec of the Syrians meaning the same as Heliopolis of the Greeks, viz., City of the Sun. Although we do not know the origin of these mighty ruins, we do know the city passed successively beneath the rule of the Persians, Greeks, and Romans, and was plundered by the Arabs in A.D. 639; suffered under various assailants during the Crusades, and was sacked and dismantled by the Tartars under Tamerlane.

"Where Lebanon in glory rears  
Her cedars to the sky,  
Baalbec, amid the sand, appears  
To catch the curious eye,  
And 'mid her giant walks of old  
The wild goat seeks a quiet fold.

"No pen has traced thy ancient state,  
No poet sung thy pride,  
But yet we know that thou wert great  
O'er all the world beside;  
Thy lofty columns proudly stand,  
Lone relics of a giant's hand.

"But say, who built thee up, thou queen?  
Did Solomon the Great?  
Did Sheba's lovely mistress lean  
On yonder parapet,  
And listen to the tinkling sound  
Of Judah's daughters dancing round?"

"The Saracenic prophets taught,  
Amid their caverned halls,  
That devils and the genii wrought  
Thy everlasting walls;  
That Solomon designed the plan,  
And they built up what he began.

"Bethoron and the cities vast,  
That towered in Palestine,  
Have crumbled into dust at last,  
But still thy glories shine.  
Six pillars rear their capitals  
An hundred feet above thy walls,

"And fresh as from the sculptor's hand,  
The carving now appears;  
The leaves of the acanthus stands  
The test of countless years;  
In grand Corinthian order they  
First catch the morning's purple ray.

"Three eras speak thy ruined piles,  
The first in doubt concealed;  
The second, when, amid thy files,  
The Roman clarion pealed;  
The third, when Saracenic powers  
Raised high the caliph's massy towers.

"But, ah! thy walls, thy giant walls,  
Who laid them in the sand?  
Belief turns pale, and fancy falls  
Before a work so grand;  
And well might heathen seers declare  
That fallen angels labored there.

"No, not in Egypt's ruined land,  
Nor 'mid the Grecian isles,  
Tower monuments so vast, so grand,  
As Baalbec's early piles;  
Baalbec, thou city of the Sun,  
Why art thou silent, mighty one?"

"The traveler roams amid thy rocks,  
And searches after light;  
So searched the Romans and the Turks,  
But all was hid in night;  
Phœnicians reared thy pillars tall,  
But did the genii build thy wall?"

Mr. Prime says, "If all the ruins of ancient Rome that are in and around the modern city were gathered together in one group, they would not equal in extent the ruins of Baalbec;" and notwithstanding the space covered with these ruins is only 900 feet long by 500 feet wide, Mr. Prime is not far astray. The magnificence and magnitude of the columns, and the Cyclopean masonry, has for centuries been the wonder of the world, and no description that we can possibly give will approach the reality. The temples of Baalbec stood upon an artificial platform, raised above the plain 80 feet, having immense vaults underneath. The style of this foundation is very similar to that of the foundation of

Solomon's Temple at Jerusalem, the stones being beveled, but of a much larger size. Three of the stones in this foundation wall are each 63 feet long, by 15 wide and 13 deep, raised to a height of 20 feet. Outside of this platform, on the southwest corner, there is a wall where many of the stones measure 30 feet long, by 15 wide and 13 deep. On the platform stood three temples, the Temple of the Sun, the Temple of Jupiter, and the Circular Temple. The Temple of the Sun, or Great Temple, was 290 feet long by 160 broad, surrounded by Corinthian columns 75 feet high, and 7 feet 3 inches in diameter at the base. The stones of the entablature, which reached from column to column, were 15 feet high by 15 long, making the total height at the top of the entablature 90 feet. The stones forming the entablature were fastened together by wrought-iron clamps inserted in the ends, one foot thick. Six only of these immense columns now remain standing.

The Temple of Jupiter stands on a platform of its own, some 10 feet lower than that of the Great Temple, and is the most perfect ruin in Syria. Its dimensions on the outside are 280 feet by 120 feet. Our space will not permit us to give a detailed description of this most magnificent of temples; you must visit, explore, and study for yourself. "Even with arch destroyed, column overthrown, pilaster broken, and capital defaced, so vast at once and so exquisitely beautiful in design and sculpture are the ruins which here surround the traveler, that we scarcely wonder at the fond superstition which leads the nations to aver, and stoutly to maintain, that masses so mighty were never transported and upreared by human hands, but that the once magnificent but now ruined Baalbec was built by the Genii, reluctantly, yet irresistibly coerced to their Titanic labors by the mighty power of the seal of the wise son of David." About three fourths of a mile west of the ruins is the quarry whence the larger stones in the wall were taken. One still remains here, hewn all round and underneath, with the exception of about one foot, which still retains it in its native bed. Its dimensions are 69 feet long, by 17 wide and 14 deep. The present village of Baalbec is a miserable place, containing about 500 inhabitants.

*From Baalbec to Beyrout, time 16 hours,*

or two days, stopping at the village of Zahleh; eight hours from the ruins, riding the whole time over a beautiful and fertile plain admirably adapted to the growth of cotton.

*Zahleh* contains a population of 10,000 souls, mostly Christian. It is beautifully situated in a deep glen, surrounded by tall poplars. The hills on either side are covered with vineyards. After making the ascent of Lebanon, the scene is the finest in Syria.

*From Baalbec to the Cedars* requires about two days longer.

Beyrout contains about 50,000 inhabitants. It is finely situated on a projecting headland of the Mediterranean. The houses are crowded together, and the streets are very narrow; it is, however, considered one of the healthiest towns in Syria. In the suburbs are many commodious houses, surrounded by groves of prickly-pear, mulberry, flower, and fruit-trees. To the west and southwest of the city are red sand-hills, rising over 300 feet in height. The hotels are *Belle Vue* in the town, and *Belle Vue* outside the town. The latter is preferable, if you intend making any stay. The landlord is an honest and obliging man.

Although the *Berytus* of the Greeks and Romans was much celebrated for its learning, its modern importance is of recent growth. The remains of antiquity are very fine. They consist of a few pillars, the ruins of a moat, and some traces of baths. There are no public buildings of any consequence. The town derives its chief importance from the cultivation of the mulberry-tree in the neighborhood. There are no wheeled vehicles in Beyrout, there being no streets fit for one to run, neither is there a road in the country near it, if we except the fine macadamized road recently built to Damascus by a French company, which must become of immense benefit to the trade and travel of Beyrout. Agrippa the Elder adorned Beyrout with beautiful buildings. It was destroyed by an earthquake about the middle of the sixth century. In 1110 it was captured by the Crusaders under Baldwin I., and remained in their possession, with a short exception, until 1291, when it was taken by the Turks. It was bombarded by an English fleet in 1840 for the purpose of

driving out the troops of Ibrahim Pacha, who had overrun all Syria, and even threatened the sultan on his throne.

Should the traveler find it impossible to land at Jaffa, coming from Egypt, or should he land first at Beyrout, and wish to make the *double* tour of Syria and Palestine, that is, going up the shore *via* Sidon, Tyre, Acre, Mount Carmel, Cesarea, and Jaffa, and returning to Beyrout, as described in the previous pages, he ought to be able to make a somewhat better bargain with the dragoon per day than if only for the single tour. This trip will extend the time about eight days, or about forty days in all. Early in the season, say sooner than May, very nervous lady travelers should not undertake this journey, as there are numerous rivers to ford, some of which are rather difficult, especially when enlarged by recent rains.

It is generally near noon before the entire train is *en route*, and in five hours and a half we arrive at *Nah ed-Damour*, the ancient *Tamyras*, where we encamp for the night. This river was formerly crossed by a bridge, the ruins of which are still seen; now it is necessary to ford the stream. The second day brings us to *Sidon*, after having passed in one hour and a half the *Khan Nebi Jounes*, or the *khan* of the prophet Jonah, where tradition fixes the spot where Jonah was vomited out of the whale's belly. Sidon is most picturesquely situated, contains a fine fortress, and 5000 inhabitants, 8000 of whom are Arabs. It was one of the most ancient cities of the Phœnicians, but from the time of the Christian era it has been little worthy of note. The citadel was built by Louis IX. in 1253. In the eighteenth century it was the port of Damascus, and engrossed the commerce of Europe with Syria, but it is now almost without a vessel. The present town consists of a few narrow and dirty streets, and presents nothing of interest to the traveler. In 1855 a remarkable sarcophagus was discovered, about a mile from the city, bearing a Phœnician inscription. It is now in the museum of the Louvre, at Paris. The distance from Sidon to Tyre is about eight hours' actual traveling—a very long day.

Tyre is probably one of the most ancient cities of the world, having been founded 2700 years before the Christian era. It

contains a population of 4000 inhabitants, half Christians and half Mohammedans. The only ruins of importance are those of an ancient cathedral, the eastern and western ends of which are standing. This is probably the church where Frederick Barbarossa and Origen were buried, and where William, archbishop of Tyre, and historian of the Crusades, presided during ten years. Tyre was in ancient times one of the most important cities, both in the knowledge of navigation and of the arts. The friendship of its King Hiram and Solomon is well known to the readers of sacred history. The city was besieged by Alexander the Great. *Palatyrus*, the portion on the main land, was soon taken, but the island resisted for 7 months, until a mole was formed connecting it with the shore, when it was successfully stormed. It was taken by the Crusaders in 1124, and remained in their hands until the taking of Acre by the Moslems, more than a century later. One hour and a half east from Tyre is the tomb of Hiram, an immense sarcophagus of limestone 12 feet long, resting on a pedestal 10 feet high. From Tyre to *Ras en-Nakourah* the distance is six hours, or one day's travel. A small *détour* should be made on leaving Tyre to visit Solomon's Wells, and the ancient aqueduct for conveying water to the city.

Six hours from Ras en-Nakourah and we arrive at *Acre* or *Alka* (*St. Jean d'Acre*). Take the inland road from Nakourah—it is far preferable to the shore road; in truth, it is beautiful—lovely lanes lined with high cactus-trees. The population of Acre is about 5000, 700 of whom are Christians. During the time of the Phœnicians it took the name of Ptolemais, and under this name is mentioned in the Acts of the Apostles. The fortifications of Acre are grand, and exceedingly perfect; they are also highly interesting in a historical point of view, illustrating some of the most sanguinary scenes in modern and mediæval warfare. It was here the Knights of St. John made their great defense before the hordes of infidels under the Sultan Ibn Kalaoun, who carried the works after a siege of thirty-three days. The Christian citizens and soldiers, to the number of 60,000, were then either put to the sword or sold into slavery. Bonaparte besieged Acre in 1799, and would have carried it but for the ar-

rival of Sir Sidney Smith. There is a beautiful mosque in the town, which has been finely repaired lately. A soldier will show you over and round the fortifications. Ten miles over a lovely beach and we arrive at *Kaifa*, situated at the base of Mount Carmel, or in eight hours (one day) one can arrive at Nazareth, on the *direct* road to Jerusalem.

The ten miles to Kaifa and the excursion to Mount Carmel will occupy the whole day. You may either encamp at Kaifa, and ride up to the convent on Mount Carmel, returning to the camping-ground in the evening, or remain all night in the convent. The promontory of Mount Carmel, which is 1850 feet high, projects a long distance into the sea, and is rich in verdure. The convent is situated in one of the finest positions imaginable. It is specially noticed for being the scene of some of the miracles of Elias, and the monks date the foundation of their order from his time. The sons of the prophet retained possession of his grotto until the birth of Christianity, when they acknowledged the Messiah. Profane writers prove the existence of this sanctuary, and it was visited both by Pythagoras and Tacitus. The church of the convent is built over the grotto. Notice in the church the monument erected over the remains of Edmond Henri Etienne, Prince de Craon and of the Holy Empire. He died in Paris, but requested that his son should bring his remains here for interment, which filial duty was performed in 1864.

Jenin may be reached from Mount Carmel in about ten hours' travel.

The distance from Carmel to Jaffa is about three days, encamping the first night at *Tantura*, a distance of six hours. In three hours you pass *Ashlet*. This fortress, which was very strong, was the last point occupied by the Crusaders. It held out some fifteen days longer than Acre.

*Tantura* is the ancient Dora, founded by the Phœnicians. There are few of the ruins to be seen.

Three hours from Tantura we pass the ruins of *Cæsarea*, the walls of which were partly rebuilt by St. Louis. This city played a most important part during the war of the Crusaders, as well as in the time of the Apostles. It was here that Paul was brought a prisoner; here he baptized

the Centurian Cornelius; from here he embarked for Rome. The city was built by Herod the Great, and named in honor of Augustus Cæsar. It was captured by Baldwin I. in 1102, retaken by Saladin in 1187, retaken by the Crusaders in 1190, again by the Mussulmans in 1219, and then by St. Louis in 1251.

Three hours and a half from Cæsarea we arrive at *Maukhalid*. The territory between Tantura and this place is under the control of Bedouins, and considered very unsafe. Six hours and a half more and we arrive at Jaffa. Near the River Nahr el-Talek, which we ford, is the plain where Richard Cœur de Lion, at the head of 100,000 Christian warriors, gained a complete victory over 300,000 infidels. (For *Jaffa*, see Index.)

Many travelers land at Beyrout, and take the diligence to Damascus. Visiting Baalbec, going or returning, the expense for the whole trip would be 150 francs, viz., 31 francs for coupé of the diligence to Damascus if you stop at Stoura, where, to take horses for Baalbec, you must pay the whole distance; then, on returning from Baalbec, the same to Damascus—in all, 62 francs, or 93 francs both ways. The proprietor of the small hotel at Stoura will furnish you with a horse, and guide, and food for the excursion for 75 francs, if alone, but with a party of three or more persons the price is about 55 francs. You can take the diligence in the morning from Beyrout, and on its arrival at Stoura take horse for Baalbec the same day. Examine the ruins next morning, returning to Stoura that night, or spend the whole day at Baalbec, returning next morning in time for the diligence. Be particular and have your seat engaged for the day in advance.

There are three lines of steamers running from Beyrout to Constantinople—French, Russian, and the Austrian Lloyds. The Austrian Lloyds is the most direct (price to Constantinople, 291 francs; if a party of three, 20 per cent. discount from that). This line touches only at Cyprus, Rhodes, and Smyrna, making the trip in seven days; whereas the Messageries Impériales take ten days, going round the coast, stopping at Tripoli, Latakia, Alexandretta, Mersina, and Smyrna. Most persons prefer the Austrian Lloyds line from Beyrout to Smyrna, and at present three

quarters of the travel leave the French line, the agent at Beyrout being one of the most impolite and disagreeable persons it has been our bad fortune to meet with. The officers of the Messageries Impériales line are universally noted for their civility and attention to travelers; he is, however, a grand exception.

*Tripoli*, a Phœnician colony, had in ancient times an extensive commerce, and was divided into three separate quarters belonging to Tyre, Sidon, and Aradus. During the time of the Crusaders it was taken by Baldwin II., but returned to the Moslems in 1289. A castle was built on the Mount of the Pilgrims by Raymond, count of Toulouse, the ruins of which may still be seen. The ancient fortifications, erected by the Crusaders, merit some attention, several towers still remaining.

*Latakia* is one of the most thriving and important places in Syria, and was known in ancient times as Laodicea. It is divided into two towns, separated from each other by extensive gardens. In the upper town is a triumphal arch, supposed by some to have been erected in honor of Julius Cæsar, and by others of Germanicus. It is in a state of good preservation, and some of the ornaments are very curious. The famed tobacco of Latakia forms its staple trade, and is sent to all parts of the world. Its general commerce, however, has greatly declined since the rise of Beyrout.

*Alexandretta*, the next city touched by the steamers, owes its name to Alexander the Great, but is not distinguished by any important events either in ancient or modern times. It is far from salubrious, and most Europeans who are obliged to remain here make Bailan their place of residence, a charming little village about two hours distant.

*Mersina*, or Mersa, is a small port of little importance, and of no interest to the traveler.

Taking the Austrian Lloyds steamers, the time from Beyrout to Cyprus is about eleven hours. This island is about 140 miles in length, and possesses great natural fertility. The population is about 130,000. Cyprus was first peopled by the Phœnicians, and afterward colonized by the Greeks, who erected at Paphos the famous shrine to the Goddess of Love. It successively belonged to Persia, Egypt,

the Byzantine Empire, and the Saracens; was taken by Richard Cœur de Lion, who gave it to the Lusignan family, in whose power it remained until 1570, when it was recovered by the Saracens. The wines of Cyprus are well known, and form the principal article of commerce. You have plenty of time to visit the principal town where the steamer stops, *Larnica*, which contains 6000 inhabitants. This is about ten minutes' walk from the landing-place. The Greek church contains a tomb shown as that of Lazarus (?). The Latin convent and church in the town contain some very fair pictures, and are well worth a visit. It is said that Othello had a palace opposite the convent (?). The fare for a boat to go on shore and return is five francs.

From Cyprus to *Rhodes* is thirty hours. This island embraces an area of 460 square miles, and is attractive to the traveler both for its delightful climate and the ruins of the classic and mediæval periods in which it abounds. It received its name from the quantity of roses growing on the island, and which may be seen stamped on ancient medals. In 1309 *Rhodes* became the property of the Knights of the Order of St. John, under whose dominion it remained, notwithstanding numerous attempts made by the Saracens to gain possession, until 1523, when it was surrendered to Solymán the Magnificent, after a siege of five months. The port and town of *Rhodes* is situated at the northern extremity of the island. The different palaces of the Crusaders are well worth seeing. The "Street of the Knights," or the *Rue des Chevaliers*, has on many of its houses the armorial bearings of the knights sculptured on shields over the doors. At the upper end stand the ruins of the Church of St. John, the tower of which alone remained standing after the explosion of the powder magazine in 1856. The place in the harbor in which the Colossus of *Rhodes* stood is pointed out.

From *Rhodes* to *Smyrna* the time is 28 hours. In one hour you pass the island of *Symi*, noted for the expertness of its male and female divers, and for coral and

sponge. We now pass numerous islands, many of them famous in Grecian history, such as *Cos*, *Samos*, *Scio*, etc.

The time from *Smyrna* to *Constantinople* is 30 hours. Should the traveler intend returning from *Constantinople* *viâ* the *Danube*, he had better take a steamer to *Syra*, which connects with a line to *Athens*; then from *Athens* direct to *Constantinople*. Travelers who have visited *Italy* on their way to the Holy Land often take this route.

Immediately on landing at *Smyrna* an arrangement should be made with the railroad company to start an express train to visit the ruins of *Ephesus*. There is but one regular train which leaves *Smyrna* for *Aidan* (a large town of 80,000 inhabitants) daily, consequently you can not return by the train which leaves *Aidan* at the same hour the train leaves *Smyrna*, the *Ephesus* station being about half way; and the accommodation at the station for all night is very poor, and that only for four or five persons. The regular time is 2 hours and 30 minutes, but the express runs it in 1 hour and 30 minutes. A special train costs just about \$60, and \$5 for each passenger in addition. *Ephesus* stood conspicuously as one of the most remarkable cities of the world long before history commenced. It was the cradle of Hellenic mythology, the metropolis of the Ionian confederacy. It was, next to *Jerusalem*, the holiest of Christian cities; and, next to *Athens*, the most memorable for its schools of art; but its ruins are scarcely visible, and these extended over a great space. With the exception of the ranges of subterranean vaults, but little remains of the colossal structure of the temple.

The Austrian Lloyd steamers touch at *Beyrout* every two weeks, going and coming from *Constantinople*, as also do the steamers of the French and Russian lines.

From *Beyrout* to *Constantinople* occupies ten days, the steamers stopping overnight at *Tripoli*, *Latakia*, *Alexandretta*, and *Smyrna*.

# TURKEY AND GREECE.

SMYRNA.

[TURKEY AND GREECE.]

DARDANELLES.

SMYRNA stands foremost among the cities of Asia Minor. It contains a population of 180,000 inhabitants, and is the emporium of the Greek trade of the Levant. Principal hotel, the *Hôtel d'Europe*. The streets are narrow and dirty, the houses mean and gloomy in external aspect, excepting those situated in the Frank quarter. The commerce is chiefly in the hands of the English, French, Italian, and Dutch merchants. Smyrna is the chief seat and home of the Greek race in this portion of Asia. It is one of the seven cities that laid claim to being the birthplace of Homer, and a temple was erected by its inhabitants, called *Homereion*, with a statue of the poet. A grotto is also shown where he is said to have written part of his *Iliad*. The origin of Smyrna is ascribed by many to Alexander the Great. It is the only city addressed by the Apostle St. John which has retained its importance down to the present day. Christianity was early introduced here, and Polycarp, the first bishop of the city, suffered martyrdom in its midst in 166. Smyrna was once the central dépôt of commerce in Asia Minor; the products of Persia and Armenia were brought here by caravans, and exchanged for European goods. Steam navigation has created a change. The caravans now stop at Trebizond, coming from Persia and Armenia, while the vessels that touch at different points along the coast of Asia Minor render the expedition of their articles of commerce to Smyrna unnecessary. Figs are at present the principal product of Smyrna, and their export is very large. The Caravan Bridge, or *Pont des Caravanes*, is generally visited by travelers; also the castle on Mount Pagus. The view from the latter is truly magnificent.

From *Smyrna to Constantinople*, fare \$19. Steamers twice a week; Austrian Lloyds, every week; French steamers, every two weeks. Steamers sail directly to Marseilles or Messina.

The trip through the Archipelago is one of the most interesting during our entire route, passing, as we do, so many beautiful islands, so much celebrated in ancient history. *Rhodes*, so distinguished in ancient

times for its liberty, learning, and valor, and in modern times for its defenses, conducted by the Knights of St. John of Jerusalem. *Patmos*, where St. John wrote the Revelations, having been banished here by the Emperor Domitian for preaching the Gospel. *Samos*, celebrated in heathen mythology, is the birthplace of Juno. It was the birthplace of Pythagoras, and for a long time the residence of Herodotus, who here composed the greater portion of his celebrated history. The natives were noted for their great bravery in the insurrectionary wars of Genoa. *Scio*, the "paradise of the Levant," and, previous to the extermination of its inhabitants by the Turks, the richest and most prosperous island in the Archipelago. *Mytilene*, the ancient Lesbos, which rivaled Athens in learning and the arts, the birthplace of the most celebrated of Greek poetesses, and where the "burning Sappho loved and sung." *Tenedos*, where the Greeks concealed themselves when they pretended to abandon the siege of Troy.

We now enter the *Dardanelles*, stopping a short time at the town of Dardanelles. A few miles farther on we arrive at *Abydos*, celebrated by Leander, and also by Byron in the following verses:

"If, in the month of dark December,  
Leander, who was nightly wont  
(What maid will not the tale remember!)  
To cross thy stream, broad Hellespont!

"If, when the wintry tempest roar'd,  
He sped to Hero, nothing loth,  
And thus of old thy current pour'd,  
Fair Venus! how I pity both!

"For me, degenerate modern wretch,  
Though in the genial month of May,  
My dripping limbs I faintly stretch,  
And think I've done a feat to-day.

"But since he crossed the rapid tide,  
According to the doubtful story,  
To woo—and—Lord knows what beside,  
And swam for love, as I for glory;

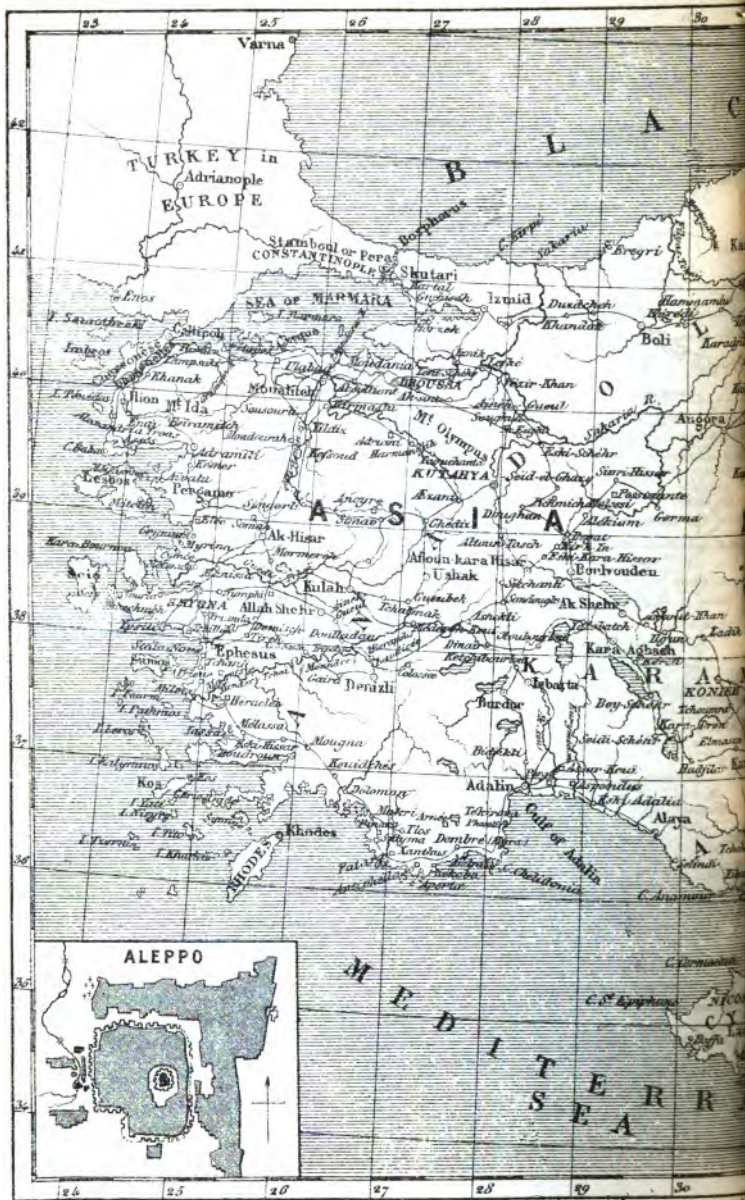
"Twere hard to say who fared the best;  
Sad mortals! thus the gods still plague you;  
He lost his labor, I my jest;  
For he was drown'd, and I've the ague."



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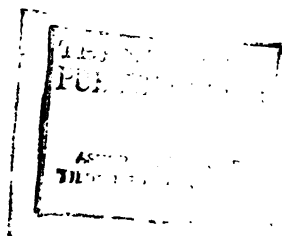
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# TURKEY



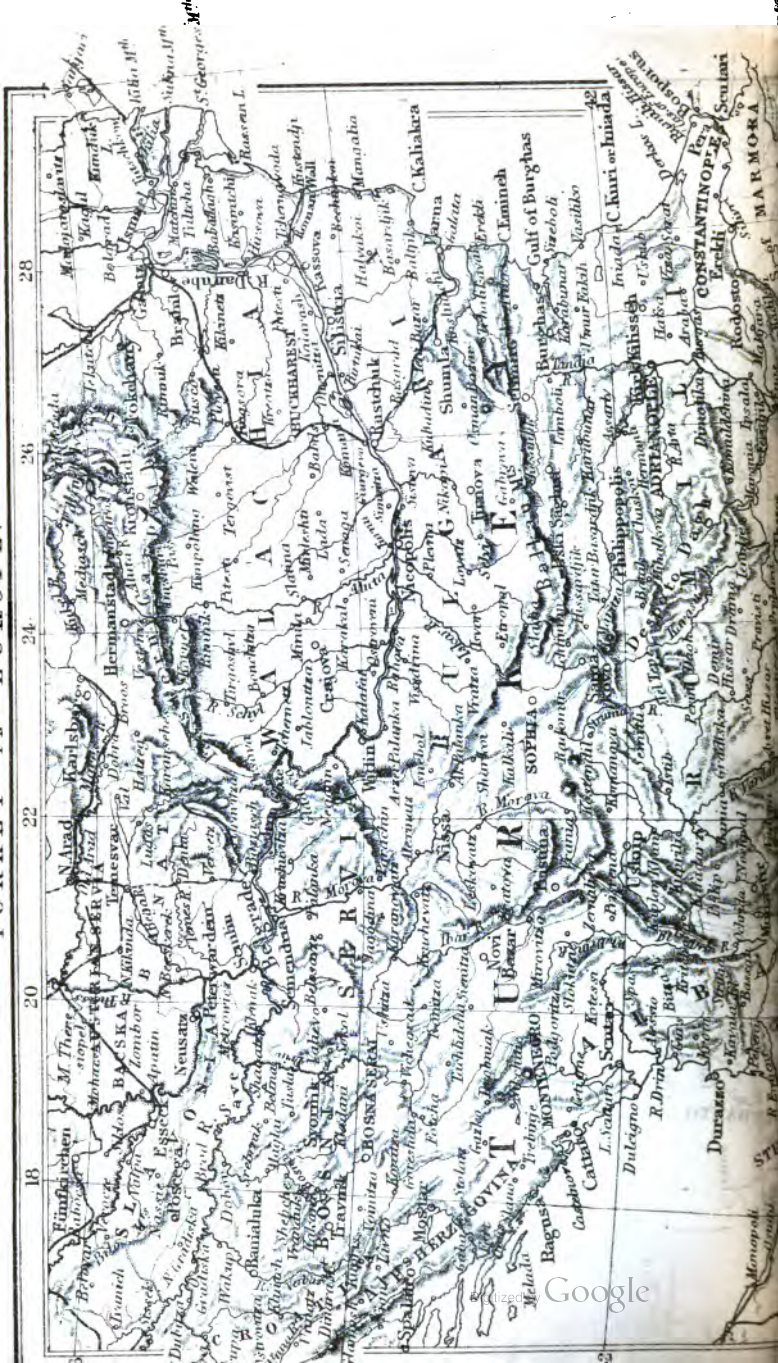


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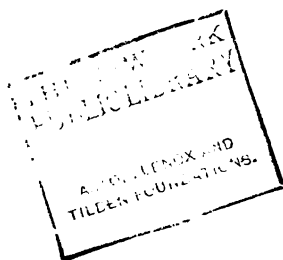




# TURKEY IN EUROPE.









# CONSTANTINOPLE,

the capital of the Turkish empire, contains 1,075,000 inhabitants, and is consequently the third largest city in Europe; 380,000 of these are Christians of various denominations. *Hôtel de Byzance*, new and very comfortable. *Hôtel d'Angleterre* is a very fine house, kept by Misseri, an Englishman, at the modest rate of 18 francs per day, with 3 francs for lunch, making \$4 per day—the most expensive in Europe; *Hôtel Belle Vue*, more moderate. Constantinople was founded by Byzas, from whom it derived the name of Byzantium, 656 B.C. It was rebuilt by Constantine in A.D. 328, who made it the capital of the Roman empire, since which time it has borne his name. On the subjugation of the Western Empire by the barbarians, Constantinople continued to be the capital of the Eastern Empire. It has sustained numerous sieges, but has only been twice taken: first in 1204, by the Crusaders, who retained it till 1261; and lastly by the Turks, under Mohammed II., 1453, when the last remnant of the Roman Empire was finally suppressed. The city occupies one of the finest natural situations in the world. It is built upon a tongue of land of a triangular shape, which lies upon the west side of the southern entrance to the Bosphorus. On the northern side of the city is a branch or off-set of the Bosphorus, called the Golden Horn, which forms a magnificent harbor; and beyond this are the suburbs of Pera, Galatia, and Tophana, the former of which are the principal seats of trade, and the residence of nearly all classes of foreigners. The aspect of the city, when approached by sea, is very beautiful, exhibiting to view a crowd of domes and minarets, backed by the dark foliage of the cypress and other trees, which shade the extensive cemeteries beyond the walls; but the interior is a perfect labyrinth of winding, steep, and dirty streets, without names or plan of any kind, and with houses which are, for the most part, built of wood, and present dead walls to the street, light and air being, as in all Oriental towns, derived from the interior court-yards.

The author of *Eothen* says, "Nowhere else does the sea come so close home to a city as to the Mohammedan capital. There are no pebbly shores, no sand-bars, no

slimy river-beds, no black canals, no locks nor docks to divide the very heart of the place from the deep waters. If, being in the noisiest mart of Stamboul, you would stroll to the quiet side of the way, amid those cypresses opposite, you will cross the fathomless Bosphorus; if you would go from your hotel to the bazars, you must pass by the bright blue pathway of the Golden Horn, that can carry a thousand sail of the line. You are accustomed to the gondolas that glide among the palaces of St. Mark; but here at Stamboul it is a hundred-and-twenty-gun ship that meets you in the streets. Venice strains out from the steadfast land, and in old times would send forth the chief of the state to woo and wed the reluctant sea; but the stormy bride of the Doge is the bowing slave of the Sultan. She comes to his feet with the treasures of the world; she bears him from palace to palace; by some un-failing witchcraft she entices the breeze to follow her, and fan the pale cheek of her lord; she lifts his armed navies to the very gates of his garden; she watches the walls of his serail; she stifles the intrigues of his ministers; she quiets the scandals of his court; she extinguishes his rivals, and hushes his naughty wives all one by one: so vast are the wonders of the deep!"

Constantinople is surrounded by walls, and, although many of them were built 15 centuries ago, they are still tolerably perfect. The city was originally entered by 43 gates; seven only now exist.

The principal objects of interest to be seen are, first, the *Seraglio*, which is of a triangular shape, and nearly three miles in circumference. It was built by Mohammed II., and occupies the site of the ancient Byzantium. It is shut in by lofty walls with gates and towers, and the interior space irregularly covered with detached suites of apartments, baths, mosques, kiosks, gardens, and groves of cypress, without any manner of order, the buildings having been erected at different periods, according to the tastes of the successive sultans. The *outside* court is free to all persons, and is entered by the *Sublime Porte*, from which the Ottoman empire takes its name. It is very high, and semi-circular in its arch, covered with Arabic inscriptions, and kept by 50 porters. On either side of the gateway there is a niche,

where the heads of state offenders are publicly exposed. The Seraglio is at present occupied by the wives of the present sultan's late father, the sultan residing in his new palace on the Bosphorus, opposite Scutari.

The *Mosque of St. Sophia* may be visited by a firman from the sultan: during some of the feasts, however, this can not be obtained. Apply to our minister, who will make the necessary arrangements. This principal mosque stands on the western declivity of the first hill, near the Sublime Porte. It was commenced in the year 531 by the Emperor Justinian, and completed in 538: 100 architects, with 100 master masons, and 10,000 masons, were employed for seven and a half years. The whole was superintended by the emperor, under the instructions of an angel, and cost a fabulous amount of money. Twenty years after the eastern dome fell in, but was restored by Justinian to still greater splendor. The mosque is in the form of a Greek cross, 270 feet long by 243 wide, and is surmounted in the centre by a dome, the middle of which is 180 feet above the floor. There are, in addition, two larger and six smaller semi-domes, with four minarets added by the Mohammedans, the whole forming a magnificent appearance from the exterior. The beauty of the interior is, however, marred by the thousands of cords depending from the roof to within five feet of the pavement, and having at the end of them lamps of colored glass, large ostrich eggs, artificial horse-tails, vases, and globes of crystal, and other ornaments. Of the 170 columns of marble, granite, and porphyry, eight were those taken by Aurelius from the Temple of the Sun at Baalbec, and sent by the Widow Marina to Rome, eight in green marble came from the Temple of Diana at Ephesus, others from the temples of the Sun and Moon at Heliopolis, from Athens and the Cyclades. Thus every heathen temple renowned in antiquity furnished a part, and the columns which formerly looked down on its numerous gods now stood in the house of the Supreme Lord, surmounted by the cross. The gilded crescent of the cupola is 150 feet in diameter, and can be seen 100 miles out at sea. The gilding of it cost \$50,000. There are smaller ones on the tops of the minarets.

The *Mosque of Suliman the Magnificent*

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is the most beautiful in Constantinople. It is far superior to St. Sophia in the grandeur of its design; the intention being not only to imitate St. Sophia, but to surpass it. It was begun in 1550, and finished in 1566. It possessed four minarets, two large with three galleries, and two small with two galleries. There is one large dome, two half domes, and ten smaller ones. Before entering the mosque itself there is a large court or *harem*, surrounded by a gallery formed by twenty-four columns, sustaining each a cupola. The interior is divided into three naves. In the centre is the large dome, which equals in diameter that of St. Sophia, and is about 20 feet higher.

The *Mosque of Sultan Achmed* was built in 1610 by Achmet, or Achmed I., and, until the time of its erection, the Kaaba of Mecca was the only Mussulman edifice that boasted of six minarets. The interior of the *Ahmedieh*, as it is called by the Turks, is very simple. The principal dome is sustained by four immense pillars, which rise outside like towers. They are more than thirty-six yards in circumference. There are four half cupolas surrounding the dome, and these are joined by four entire cupolas forming the angles of the building. The *member* or pulpit, in hewn stone, is modeled after that of Mecca.

The *Mosque of Mohammed II.* is next in point of magnificence. This sultan, immediately after taking Constantinople, having converted the Church of St. Sophia into a mosque, tore down the Church of the Holy Apostles for the purpose of erecting on its site the mosque which now bears his name. The design was made by a Greek architect, Christodutos, and for it he was largely remunerated. This mosque stands, like all others, between two courts, called the *harem* and garden. In the former the faithful perform their ablutions; in the latter the founder reposes. The tomb of Mohammed II. is an octagonal dome, very simple; the conqueror lies in a catafalque surmounted by an enormous turban. The mosque was overthrown by an earthquake in 1768, and repaired by Mustapha III.

The *Hippodrome* is one of the most celebrated squares both of ancient and modern Constantinople; it is 900 feet long by 450 wide. The ancient building was mod-

eled after the circus at Rome. It was surrounded by two rows of columns, and decorated with numberless statues in marble and bronze. All these monuments have disappeared, partly through the factions of the circus, of the *blues* and *greens* who at one time set the city in flames, and also after the taking of Constantinople by the Crusaders, when all its riches and works of art were carried to every part of Europe. The four famous horses of Lysippus were carried to Venice. Among those that remain are the

*Obelisk of Theodosius.* This monument is of granite, and came originally from Thebes. The four sides are covered with hieroglyphics; the pedestal is of marble, the bas-reliefs of which represent the Emperor Theodosius surrounded by his court, others the instruments used to erect the obelisk. Here, also, is the broken *Pillar of Constantine*, stripped of its bronze by the Turks when the city was first captured. The stones are now continually falling, and it menaces soon to be in ruins. The *Serpentine Column* consists of three brass *serpents* twisted together; the heads are now all gone. Mohammed II., on the taking of Constantinople, is said to have shattered the under jaw of one of these monsters with his mace or battle-axe. This column originally supported the golden tripod in the temple of Delphi. Bordering on the Hippodrome was the imperial palace, also the Senate-house and Forum.

One of the principal objects of antiquity in Constantinople is the *Burnt Pillar* in Adrianople Street, the only real street in the city: it is so named from having been blackened by repeated conflagrations. It was erected by Constantine the Great, and was originally 120 feet high; it was surmounted by a colossal bronze statue of Apollo, said to be by Phidias. During the earthquake of 1150 the statue and three of the blocks were thrown down. Its height is now only 90 feet.

Constantinople is liberally supplied with water conveyed by an aqueduct constructed by the Emperor Hadrian, and fountains ornament almost every street, piazza, or mosque; they are generally finely painted or gilded. The public baths are numerous and very cheap; a hot bath may be obtained for two cents. All houses of any importance are supplied with baths. Among

the most important institutions of Constantinople are the public *Khans*, which are capable of accommodating from 50 to 1000 persons each; they are built by the government, and intended for traveling merchants, who are here lodged gratuitously while they remain in the city, each having sole possession of his room. The object is to attract merchandise and traders from all parts of the world, no matter what is the condition, religion, or country of the trader. The apartments are built several stories high, around an open court, the entrance being secured by iron gates.

All public establishments of Constantinople are crowned with cupolas, and the sacred ones with domes or minarets terminating with a crescent.

The *Bazars* of Constantinople are similar to those of Damascus and Cairo, only much more extensive, resembling very much the booths at a fair. They are chiefly crowded with ladies, and it is often as difficult to pass through them as a well-dressed crowd at an opera. The *grand bazar* is of enormous extent, and with its streets, passages, and fountains, seems like a city within a city. It is entirely roofed over, and is lighted by little cupolas here and there. This half-light is much more favorable to the seller than to the purchaser. The aspect of the goods, however, is truly enticing. One long alley glitters with yellow morocco, another brilliant with India shawls, another with *meerschauts*, another with amber-mouth-pieces, another with embroidered muslin dresses, another with slippers, another with Damascus swords and daggers, another with robes of ermine and fur; all the different dealers in the same style of goods occupying the same bazar. The Armenian Catholic church at Pera should be visited. Here is a Gobelín copy of Raphael's Transfiguration, presented by the Empress of the French in October, 1869, and valued at 250,000 francs.

The *Cemeteries* of Constantinople are among its greatest beauties, ornamented as they are with the dark Turkish cypress. These trees are supposed to neutralize all pestilential exhalations, and with the Mohammedans it has always been a rule to plant one at the birth and death of every member of the family, consequently for miles round the city we perceive vast forests of these trees.

The place of the gondola of Venice is supplied by the light *caïque*, a kind of wherry, of which not fewer than 80,000 are estimated to ply on the waters of Stamboul and its suburbs. They are very elegant in their construction, and glide over the waters with great rapidity. They must be entered with great caution, and the passengers must sit in the bottom in the same manner as in an Indian canoe. The fare to cross the Golden Horn, half a piastre; to land yourself and baggage from the steamer, 5 piastres; from the Custom-house to Tophani, 2 piastres; all day, for 20 piastres or one dollar.

The regular fare of a valet de place at Constantinople is 6 francs. Atanase, a very good one, may be seen at the Hôtel Byzance. Ten days is the least possible time you can devote to seeing the city and suburbs in a proper manner.

Mr. Turner says: "Amid the novelties that strike the European on his arrival, nothing surprises him more than the silence that pervades so large a capital. The only sounds he hears by day are the cries of bread, fruits, sweetmeats, or sherbet, carried in a large wooden tray on the head of an itinerant vendor, and at intervals the barking of the dogs, disturbed by the foot of the passenger—lazy, ugly curs, of a reddish-brown color, with muzzles like that of a fox; short ears, and famished looks, who lie in the middle of the streets, and rise only when roused with blows. The contrast between Constantinople and a European city is still more strongly marked at night; by 10 o'clock every human voice is hushed, and not a creature is seen in the streets except a few patrols, and the innumerable number of dogs, who at intervals send forth such repeated howlings that it requires practice to be able to sleep in spite of their noise. This silence is frequently disturbed by a fire, which is announced by the patrol striking on the pavement with their iron-shod staves, and calling loudly *gungen var* (there is a fire), on which the firemen assemble, and all the inhabitants in the neighborhood are immediately on the alert. If it be not quickly subdued, all the ministers of state are obliged to attend; and if it threaten extensive ravages, the sultan himself must appear to encourage the efforts of the firemen."

During the month of *Ramadan*, which is the Mohammedan Lent, the Moslem is forbidden to take food or drink, to smoke or snuff, from sunrise to sunset; on the setting of the sun a cannon is fired, and then commences a scene of revelry; the mosques and coffee-houses are open, the minarets illuminated, and the faithful drink, smoke, and carouse in their quiet way until morning. The *Bairam*, which succeeds the Ramadan, lasts three days, and is a time for unmixed festivity; every Turk dons his holiday attire, and general hilarity prevails. Seventy days after this comes the *Feast of Sacrifice*, or *Coorban Bairam*, which lasts four days, on which occasion business is every where suspended, and oxen and sheep are sacrificed to Allah and the Prophet.

The shores of the Bosphorus are lined on either side with numerous villages, castles, and forts, through the whole extent of the channel. Taking the *European shore*, and passing the promontory of Top-Hané, we see first the palace of Dolma-Baghtché and the palace of Beschicktasche, the latter the favorite abode of the sultans in the fine season. *Orta-Keni* is the first stopping-place of the steamers making this excursion. It is a large village, peopled with Christians and Jews. The principal buildings are the palace of Riza Pacha and the mosque of the Sultana Valide, a square edifice surmounted by a cupola, and decorated with Corinthian columns. At a little distance from the town, along the shore, is the palace of Mehemet Ali Pacha, brother-in-law of the sultan.

*Kouron-Schechme*. Here Medea landed with Jason, on his return from Colchis, and planted a laurel-tree. Constantine also built a church here in honor of Michael the Archangel. In the fifth century Simeon the Stylite caused his pillar to be erected here, upon which he passed the remainder of his life. We next pass *Arnaout-Keni*, a small village inhabited by Greeks.

*Bebek* is situated on one of the prettiest bays of the Bosphorus. Here is a summer pavilion of the sultan, with mosque and baths; also the Kiosk of the Conferences, the biscuit manufactory of the fleet, and an American Protestant school. Between Bebek and Roumilli Kissar is the narrowest part of the channel. The current is very

swift, and is called by the Turks *Cheitan Akindisi* (Satan's current).

*Roumili Kissar* (the Castle of Europe) was built by Mohammed II. in 1451, notwithstanding the remonstrances of Constantine Palæologus, emperor of the East, who foresaw in its completion the fall of his capital and empire. One thousand masons were employed in its construction, each of whom was assisted by two workmen. A measure of two cubits was marked for their daily task, and the thickness of the walls was twenty-two feet. Mohammed himself pressed and directed the work. The whole was finished in three months. The towers were armed with enormous cannon, which shot forth bullets of marble against the city. Immediately on its completion Mohammed began the siege of Constantinople.

*Balta-Liman*. Here stands the palace of Reschid Pacha, now belonging to his son, Etham Pacha. Here were signed the treaty of commerce of 1838, the treaty of the Five Powers in 1841, and the convention in 1849 relative to the Principalities of the Danube.

*Stenia* was called by the ancients *Stenos*, *Leothernius*, and *Soethenius*, and was the scene of many nautical fights and enterprises. It was occupied in 712 by the Bulgarians, who menaced in their incursions the Eastern Empire. *Feni-Keni* lies farther on; the situation and surroundings are very lovely.

*Therapia* (health) deserves its name from the salubrity of its climate. It was formerly called *Pharmateia*, from the poison thrown on the coast by Medea when in pursuit of Jason. This place has been the witness of many fights between the Venetians and Genoese. The shore is lined with cafés, hotels, summer-houses, and gardens. The French and English ambassadors have each a summer-palace here. The palace of the French embassy formerly belonged to the Prince Ypsilanti, but was confiscated by Sultan Selim III., and presented to France during the mission of the Maréchal Sébastiani.

*Buyuk-Dere* is so named from the great valley which stretches several miles inland. It is the last stopping-place of the steamers making the excursion of the Danube, and just before arriving we first catch a glimpse of the Black Sea. *Buyuk-Dere*

is one of the most charming summer-residences to be found in Turkey; many rich merchants of Constantinople have their country-houses here, going to the city in the morning and returning in the evening. The palace of the Russian embassy is one of the finest buildings in the neighborhood. The favorite promenade of the people is in the great valley. Here stands a group of seven plantains, called the Seven Brothers. One is called the plantain of Godfrey de Bouillon, a tradition existing that Godfrey and his army encamped here in 1096. This, however, is refuted by the writings of Anna Comnena. An excursion is often made by travelers from *Buyuk-Dere* to *Bagditch-Keni* and *Belgrade*. The former is located on the summit of a range of hills surrounding the great valley of *Buyuk-Dere*. The grand aqueduct of Mahmoud I. crosses in the valley. This aqueduct was built in 1732, and furnishes water to Pera, Galata, and *Beschik-Tasch*. About four miles farther inland is *Belgrade*, situated in the midst of a dense forest 17 miles in circumference. The supply of water to the reservoir of the capital depends upon the preservation of these woods, and there is consequently a guard stationed here to protect them and the aqueduct from damage. The village of *Belgrade* was called *Petra* in the time of the Byzantines. It is a pleasant place of residence during the spring of the year, but in summer the mists rising from the forest render it unhealthy.

*Roumili-Fener* marks the limits of the Bosphorus. The three promontories which terminate the European shore have large batteries to protect the entrance of the channel. Opposite them are the *Cyanean Rocks*, or the *Symplegades*, so called from their supposed mobility. This idea probably arose from their disappearing in stormy weather. Returning by the

*Asiatic Shore*, the fortress of *Riva* stands at the entrance of the Bosphorus, and serves, like *Kila*, opposite, to protect the channel. *Fanaraki* and *Poiras* are next passed: the latter fortress stands opposite that of *Karibdsche*, on the European shore. *Fil-Bournou*, or the Elephant Cape, is also fortified.

*Anadolou-Kavak*.—This village stands at the foot of the promontory *Hieron*, which owes its name to the temple of the Twelve Gods, to whom the Argive Phrygos, and

afterward Jason, on his return from Colchis, erected altars and offered sacrifices. The *Giant's Mountain* is the highest on the shores of the Bosphorus, and rises 580 feet above the level of the sea. It is called *Ioucha-Dagh* by the Turks, and at the foot diverges into two capes, separated by the little Bay of *Amour Ieri*, which lies opposite the Gulf of Buyuk-Dere. On the mountains are the ruins of the Church of St. Pantaleon, built by Justinian; also the tomb of Joshua (?) as shown by the Turks. Some distance along the shore lies *Hounkiar-Iskelessi*. This has always been a favorite residence of the sultans. Mohammed II. here built a kiosk, and Soliman the Magnificent a palace, which was again rebuilt by Mahmoud I., in 1746. The present kiosk was built and offered to the sultan by Mehemet Ali, pacha of Egypt. It is said to have cost six million francs. In 1833 a Russian army encamped in the valley; and on June 26th the famous treaty of Hounkiar-Iskelessi was signed, which closed the Dardanelles to foreign fleets.

Continuing along the shore, we come to the village of Bey-Kos, which stands on the gulf of the same name. This gulf was formerly called the Bay of Amycus: here the king of the Bebryces was slain by Polux on the return of the Argonautic expedition. A laurel, planted at the place of his defeat, had the singular effect of rendering insensible those who gathered its branches.

The bay of Bey-Kos was formerly celebrated for its swordfish; they have now, however, entirely disappeared from the Bosphorus. Continuing along the coast, we pass *Indjir-Keni*, *Ichibouklon*, and *Kanlidje*, the bloody village. Here is a fine kiosk erected by Mehemet Ali. *Anadoul-Hissar* (the castle of Asia) lies opposite Roumili-Hissar, and, like that fortress, was built by Mohammed II. It is now in ruins, and presents nothing to the view but four dismantled towers. The *Sweet Waters of Asia* is one of the most charming spots on the Bosphorus. Here the lovely beauties of the harem come to pass the summer months. In the centre of the promenade is a large white marble fountain, covered with inscriptions in letters of gold, covered by a large projecting roof, and little domes surmounted by crescents. *Kanli's* derives its name from the light-

house which crowns the hill Idjadieh above the village.

*Koulekli*.—Here Soliman lay hid during three years from his father Selim I., who had condemned him to death. *Tchengel-Keni* is so called from the old anchor found on the shore by Mohammed II. *Beyletber-Keni*, a large village with a magnificent palace, finished in 1867. At *Islavros* is a very pretty mosque with two minarets, formerly a Greek church.

*Kousgoundjouk* is the last stopping-place on the Asiatic coast before arriving at Scutari. *Scutari* is regarded as a suburb of the Turkish capital, although the arm of the sea is nearly a mile wide which flows between them. This is the starting-point of the roads leading to the Asiatic provinces of the empire. It has eight mosques, the principal of which are the *Buyuk-Ijami* and the *Mosque of the Sultana Valide*. The latter enjoys the privilege of being illuminated during the nights of Ramadan, like the imperial mosques in Constantinople. The cemetery of Scutari is one of the largest in the East. It is an immense wood of cypress-trees, crossed by large alleys, which extend nearly three miles. The soil of Scutari is considered as sacred ground. Here the Ottoman dynasty was founded, and from here Islamism spread itself in Europe. Many illustrious men have therefore desired to be buried in this cemetery. One tomb attracts particular attention; it is a dome sustained by six marble columns, and marks the place where the Sultan Mahmoud buried his favorite horse. The Convent of the *Rufai*, or howling dervishes, should be visited by the traveler, their manner of worship being very novel and interesting.

Steamers leave Constantinople weekly for the Danube, Salonica, Varna, Odessa, Trebizond, Marseilles, and the Syrian coast.

Travelers wishing to go up the Danube take the Austrian Lloyds steamers to Varna, and then go by rail to *Rustchuk*, where they join the mail steamer, and proceed up the Danube to *Basiasch*. Here they may take the railroad to Pesth and Vienna, or continue on the Danube as far as Pesth.

To visit the Crimea you must go by the way of Odessa, taking a weekly steamer from thence to Sebastopol. Fifty dollars will be sufficient to pay the passage both ways; and the different battle-fields, as

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# GREECE AND THE





This is a detailed historical map of Greece and the surrounding Aegean Sea. The map shows the Greek mainland, including the Peloponnese, and numerous islands in the Aegean. Major cities like Athens, Corinth, and Sparta are marked. The map is divided into sections by letters A through H. The title 'Greece' is prominently displayed in the center. The map is oriented with North at the top. Key locations include Athens, Corinth, and the Peloponnese. Numerous islands are labeled, including Sicily, Sardinia, and the Cyclades. The map is divided into sections by letters A through H. The title 'Greece' is prominently displayed in the center.

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well as the ancient caves of the Crimea, are well worth a visit. The English have left there two monuments of their nationality—a splendid macadamized road from Balaklava to Sebastopol, the only one in the country, and an immense pyramid of broken porter-bottles, solidified in such a manner by the weather that its perpetuity is likely to rival the Pyramids of Egypt.

*From Constantinople to Genoa, viâ Athens,* the time is eight days. Fare, 500 fr. = \$100. To Athens, 41 hours: this fare varies considerably.

### THE ISLES OF GREECE.

After passing through the Dardanelles, or Hellespont, we are again among the "Isles of Greece," so beautifully described by Byron in the following verses, which we quote in full, as no description we could give would so well while away the hours as we pass between them:

"The isles of Greece, the isles of Greece,  
Where burning Sappho loved and sung,  
Where grew the arts of war and peace,  
Where Delos rose and Phœbus sprung;  
Eternal summer glids them yet,  
But all, except their sun, is set.

"The Scian and the Teian mure,  
The hero's harp, the lover's lute,  
Have found the fame your shores refuse;  
Their place of birth alone is mute;  
To sounds which echo farther west  
Than your sires' 'Islands of the Blest.'

"The mountains look on Marathon,  
And Marathon looks on the sea;  
And, musing there an hour alone,  
I dreamt that Greece might still be free;  
For, standing on the Persian's grave,  
I could not deem myself a slave.

"A king sat on the rocky brow  
Which looks o'er sea-born Salamis,  
And ships by thousands lay below,  
And men in nations—all were his!  
He counted them at break of day,  
And when the sun set, where were they?"

"And where are they? and where art thou,  
My country? On thy voiceless shore  
The heroic lay is tuneless now—  
The heroic bosom beats no more!  
And must thy lyre, so long divine,  
Degenerate into hands like mine?"

"'Tis something in the dearth of fame,  
Though linked among a fettered race,  
To feel at least a patriot's shame,  
Even as I sing, suffuse my face;  
For what is left the poet here?  
For Greeks a blush—for Greece a tear.

"Must we but weep o'er days more blest?  
Must we but wush? Our fathers' blood

Earth, render back from out thy breast  
A remnant of our Spartan dead!  
Of the three hundred grant but three,  
To make a new Thermopylæ!

"What! silent still, and silent all?  
Ah! no: the voices of the dead  
Sound like a distant torrent's fall,  
And answer, 'Let one living head,  
But one arise—we come, we come!  
'Tis but the living who are dumb.'

"In vain, in vain: strike other chords;  
Fill high the cup with Samian wine!  
Leave battles to the Turkish horde,  
And shed the blood of Scio's vine!  
Hark! rising to the ignoble call—  
How answers each bold Bacchanal!

"You have the Pyrrhic dance as yet,  
Where is the Pyrrhic phalanx gone?  
Of two such lessons, why forget  
The nobler and the manlier one?  
You have the letters Cadmus gave—  
Think ye he meant them for a slave?"

"Fill high the bowl with Samian wine!  
We will not think of themes like these!  
It made Anacreon's song divine;  
He served—but served Polycrates—  
A tyrant; but our masters then  
Were still, at least, our countrymen.

"The tyrant of the Chersonese  
Was freedom's best and bravest friend;  
That tyrant was Miltiades!  
Oh! that the present hour could lend  
Another despot of the kind!  
Such chains as his were sure to bind.

"Fill high the bowl with Samian wine!  
On Suli's rock and Perga's shore,  
Exists the remnants of a line  
Such as the Doric mothers bore;  
And there perhaps some seed is sown  
The Heracleidan blood might own.

"Trust not for freedom to the Franks—  
They have a king who buys and sells.  
In native swords, and native ranks,  
The only hope of courage dwells:  
But Turkish force and Latin fraud  
Would break your shield, however broad.

"Fill high the bowl with Samian wine!  
Our virgins dance beneath the shade—  
I see their glorious black eyes shine;  
But, gazing on each glowing maid,  
My own the burning tear-drop laves  
To think such breasts must suckle slaves.

"Place me on Suniam's marbled steep,  
Where nothing, save the waves and I,  
May hear our mutual murmurs sweep;  
There, swan-like, let me sing and die:  
A land of slaves shall ne'er be mine—  
Dash down yon cup of Samian wine!"

The French steamers remain generally at Piræus, the sea-port of Athens, four or five hours—sufficient time to examine the ruins of the Acropolis. There is little else to be seen at Athens. If you have time, you can remain one week, until the next boat arrives.

THE  
FUTURE  
AND  
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## GREECE.

The limits of ancient Greece were much more extensive than that of the modern kingdom. The greatest extent of the Greek main land from north to south is little more than 200 miles, and from east to west only 165. Including the numerous islands it embraces, the total area of the kingdom is 19,945 square miles, or about the size of Vermont and New Hampshire. It is divided into four portions, Northern Greece, the Morea, the Grecian Islands, and the Ionian Islands, which latter were incorporated with the kingdom of Greece in 1864. The first is that portion which lies north of the Gulf of Corinth. The surface of the whole is generally mountainous. The climate is usually warm and delightful; its clear and cloudless sky has been much celebrated, and the perfect transparency of the atmosphere helps to display the natural objects of its scenery in their highest beauty.

On the plains near the coast snow is seldom seen, and the winters are mostly of short duration. In the centre of the Morea snow generally lies on the ground for several weeks. For a few weeks in February the rains fall, after which time spring commences. Early in March the vine and olives bud, and in May the corn is reaped. The olive is distinguished for its superior excellence, and the orange, lemon, citron, fig, banana, and water-melon afford the richest fruit.

Bees are abundant in Greece, and the produce of honey is very great.

The Greek nation boasts of the highest antiquity; the cities of Argos, Thebes, Athens, Sparta, and Corinth, claim to have been founded nearly 200 B.C. The first constitution of Greek cities is beyond the reach of exact history, but monarchy seems to have been the earliest form.

"The civil polity of Sparta and Athens, whose governing power began to lessen the influence of other states, was most successful in calling forth the public energies, and making small means produce great results. The progress of military knowledge and of the more refined arts was contemporaneous with that of politics. Most departments of science and the fine arts, pursued with impatient zeal by the highly sensitive Greeks, were carried by

them to a higher pitch of perfection than elsewhere in ancient, and, in some respects, in modern times; and their commerce, conducted by means of their colonies on the Black Sea, and on the coasts of Italy, Sicily, and Gaul, was extensive and important.

"The pride, activity, and enterprise of the Greeks, and, above all, their love of liberty, bore them triumphantly through all the difficulties of the Persian war (closed B.C. 491); and the same features of character, differently developed, involved them in intestine feuds. The Peloponnesian War, which lasted nearly thirty years (B.C. 431-404), by destroying their union and exhausting their strength, paved the way for their subjugation by Philip of Macedon, who won the decisive battle of Chæronea, B.C. 338. The brilliant conquests of Alexander engaged them for a few years; but their courage was now enervated, and their love of liberty all but extinguished. The Achæan league proved a vain defense against the power of Macedon; and when this kingdom fell, Greece was wholly unable to cope with the arms of Rome. The contest was brief, and ended with the capture of Corinth, 146 B.C., from which time, during 1350 years, it continued to be either really or nominally a portion of the Roman empire. Literature and the arts, long on the decline, were at last destroyed by Justinian, who closed the schools of Athens.

"Alaric the Goth invaded the country in the year 400, followed by Genseric and Zaber-Khan in the sixth and seventh, and by the Normans in the eleventh century. After the Latin conquest of Constantinople in 1204, Greece was parted into feudal principalities, and governed by a variety of Norman, Venetian, and Frankish nobles; but in 1261, with the exception of Athens and Nauplia, it was reunited to the Greek empire by Michael Palæologus. In 1438 it was invaded by the Turks, who finally conquered it in 1481. The Venetians, however, were not disposed to allow its new masters quiet possession, and the country during the sixteenth and seventeenth centuries was the theatre of obstinate wars, which continued till the treaty of Passarowitz in 1718 confirmed the Turks in their conquests. With the exception of Maina, the whole country remained under their despotic sway till 1821, when the

Greeks once more awoke from their protracted lethargy, and asserted their claims to a national existence and to the dominion of the land possessed and ennobled by their ancestors. The heads of the nobler families and others interested in the regeneration of their country formed a *hetairia* for concerting patriotic measures, and in 1821 Ypsilanti proclaimed that Greece had thrown off the yoke of Turkey. The revolution broke out simultaneously in Greece and Wallachia, and was continued with various success and much bloodshed till the great European powers interfered, and the battle of Navarino (Oct. 20, 1827) insured the independence of Greece, which was reluctantly acknowledged by the Porte in the treaty of Adrianople, 1829. The provisional government which had been set on foot during the revolutionary struggle was agitated by discontents and jealousies, and the president, Count Capo d'Istria, was assassinated in 1831." The allied powers, having previously determined on erecting Greece into a monarchy, offered the crown to Prince Leopold of Saxe-Coburg (now King of Belgium), who declined it; finally it was conferred on Otho, younger son of the King of Bavaria, since dethroned.

It was offered, in 1863, to Prince William of Denmark, who ascended the throne October 31, with the title of George I. The present government of Greece is a constitutional and hereditary monarchy. The legislative power, since 1864, is in the hands of the king and the chamber of deputies. The person of the king is inviolable; his ministers are responsible. The right of vote begins at the age of 25, and at 30 the electors are eligible for election. The deputies are chosen for four years, but the senators are appointed for life by the king. They must, however, have attained the age of 40. The population of Greece, including the Ionian Islands, is 1,457,894. That of Athens, with its harbor, Piræus, is 50,798. The army amounts to 31,800 men, viz., 14,300 regular troops, and 17,000 irregular. Navy, 34 vessels, 164 cannon, and 1340 men.

Money is kept in drachmas, piastres, and paras; 40 paras=1 piastre=6 cents U. S.; 1 drachma=17 cents U. S. There are gold coins of 10, 20, 40, and 50 drachmas.

The Greeks are an active, hardy, and brave race, ingenious, loquacious, and lively. They are generally above the average height, and well shaped; features regular and expressive; eyes large, dark, and animated; complexion olive, and hair long.

Mr. Hope says, "The complexion of the modern Greek may receive a different cast from different surrounding objects. The core is still the same as in the days of Pericles. Credulity, versatility, and the thirst for distinction from the earliest periods formed, still form, and ever will form the basis of the Greek character.

"When patriotism, public spirit, and pre-eminence in arts, science, literature, and warfare were the road to distinction, the Greeks shone the first of patriots, of heroes, of painters, of poets, and of philosophers. Now that craft and subtlety, adulation and intrigue, are the only paths to greatness, the same Greeks are—what you see them."

Travelers generally land at Piræus, the port of Athens, which is about six miles distant, and proceed at once to the city. The price of a boat to take you and your baggage from the steamer is about 1 drachma. A little west of Piræus, near the seashore, the throne of Xerxes was erected, that he might watch the progress of the battle of Salamis. Here he sat and saw the defeat of his fleet. The macadamized road to Athens follows the line of the most eastern of the long walls erected by Themistocles, remains of which are still visible. Since January, 1869, a rail-road has been open from Piræus to Athens, which is the first ever constructed on the soil of Greece.

The city of Athens owes its celebrity entirely to its ancient greatness and the numerous remains of its former works of art. The modern city presents very little of interest. The surrounding scenery is lovely, and the climate delightful, but the streets are narrow and winding, with mean and badly-built houses. The principal hotels are the *Grande Bretagne* and *D'Angleterre*. The palace of the king is the principal modern edifice. It was begun in 1836, and finished in 1843. It is a large quadrangular building, heavy and monotonous in style. The southern side, with an Ionic portico, presents the best appearance. The rooms are but poorly decorated; the ball-



room is the best, adorned with stuccoes and arabesques in the Pompeian style. The university, built in 1837 by Mr. Hansen, a Danish architect, is the finest modern building in Athens.

The Acropolis, or citadel, crowns the summit of a rocky hill, which rises abruptly out of the plain in the midst of the city. It has been a fortress from the earliest ages; it rises 150 feet. The walls, which are built on the edge of the perpendicular rock, form a circuit of nearly 7000 feet. They are of great antiquity, and were built partly by the Pelagians, by Themistocles and Cymon, by Valerian, and latterly by the Turks and Venetians. A marble staircase leads up to

The *Propylæa*, the entrance to the Acropolis. The *Propylæa* were commenced 437 B.C., and finished in five years. They remained in almost perfect preservation until the fourteenth century. This gateway was of the Doric order; its central pediment was supported by six fluted marble columns, 5 feet in diameter by 29 in height. To-day but two of the six columns have their capitals; these, however, equal in beauty those of the Parthenon. The five portals still remain; the one in the centre is a third higher and larger than the others. Of the two wings of this façade, but one remains on the left. This is the *Pinacotheca*, supposed to be the same described by Pausanias. It serves as a museum for all the statues, inscriptions, or other antiquities found in the Acropolis. Near the *Propylæa* stood the celebrated colossal statue of Minerva, executed by Phidias after the battle of Marathon, the height of which was 60 feet.

The *Temple of Victory, without wings*, stands to the right of the entrance into the Acropolis. This temple seems anterior to the time of Pericles, and was probably erected by Cymon. It was demolished by the Turks in 1687, when besieged by the Venetians, for the purpose of constructing a battery. It was restored during the reign of King Otho, partly by the government, and partly with funds subscribed in England. Four pieces of the frieze are now in the British Museum.

On the platform of the Acropolis were several temples and statues dedicated to different gods, which have now almost entirely disappeared. Fragments lie scat-

tered in every direction, and are being collected into the Pinacotheca by the Archaeological Society of Athens.

The *Parthenon* was built during the administration of Pericles. The exact year in which it was begun is not known, but it was finished 436 B.C. It was 230 feet long by 100 wide, and sufficient now remains to fill the spectator with astonishment and awe. The cost of the building was nearly three millions of dollars. The cella, or walls of the principal building, were surrounded with a peristyle containing 48 white marble columns of the Doric order. These columns were 6 feet 2 inches at the base, and 34 feet high. At both ends of the cella was a vestibule raised two steps above the platform, supported by six columns each. The edifice was divided into two apartments, the smaller of the two, called the opisthodomus, being 63 feet broad and 42 deep, the ceiling of which was supported by four columns. Here was kept the public treasure. The other division was 100 feet deep by 63 broad; the ceiling was supported by 16 columns, the whole material being of the finest white marble. This portion of the building was called the cella, and was so completely destroyed that for a long time the disposition of the interior was unknown. The celebrated frieze of the cella, representing in bas-reliefs the faces of the gods; the ceremonies of the temple, and horse and chariot races, has been transported almost entirely to the British Museum. In the interior of the cella stood the colossal statue of Minerva, covered with gold and ivory, the Parthenon being dedicated to that goddess, who was the tutelary deity of the Athenians.

The Parthenon was repaired and embellished by the Emperor Hadrian, and remained in good preservation until 1687, during the Venetian siege, when the explosion of a powder magazine in the middle of the building tore off the roof and overthrew a great part of the temple. After the conquest of the place, the destruction was still carried on, and the Doge Morosini caused the horses and chariot of Minerva, admirably preserved, to be taken from the pediment. His order was so badly executed that the whole group fell, and was dashed to pieces on the rocks. The temple has also greatly suffered in mod-



era times through Lord Elgin, who carried away about 200 feet of the frieze, the statues from the pediment, and every thing upon which he could lay his hands—all now to be seen in the British Museum.

At the northeast of the Parthenon stood the temple of the *Erechtheium*, dedicated to the joint worship of Minerva and Neptune. It is a rectangular building, 90 feet long, supposed to have been erected during the time of Cymon and Pericles. On the northern and western sides are porticoes supported by Ionic columns; the southern portico is supported by beautiful female figures or Caryatides. But five columns now remain of the principal or western portico, and they are the finest type ever seen of the Ionic order. Of the portico of the Caryatides but three of the ancient figures remain; the others have been restored. The whole edifice was of Pentelic marble, with a frieze of black marble of Eleusis. On this black ground were bas-reliefs in polychrome, fragments of which have been found, and are now in the Pinacotheca. Part of the roof fell in during the siege of Athens in 1827. The sacred olive-tree grew in this temple, which was produced from the earth by Minerva during her contest with Neptune for the soil of Attica. It was burned by the Persians on gaining possession of the temple, but it grew an arm's length in a single night on being reconquered by the Athenians. Cecrops is also supposed to be buried in the portico of the Caryatides.

The Acropolis, which was the pride of Greece, the perfection of all art, and envy of the world, had four distinct characters, viz., the fortress of the city, the sacred shrine for all offering, the treasury, and the museum of art of the Athenian people.

A short distance to the west of this is the *Areopagus*, or Mars' Hill, of still greater interest to the Christian student as the spot from which the Apostle Paul addressed the assembled multitude of ancient Athens. On the eastern end was situated the celebrated Court of the *Areopagus*, the highest judicial court of Athens, whose existence is dated from the time of Cecrops. According to fable, Mars himself was judged here for the murder of Alirothius, son of Neptune. The judges were taken from the best families in Athens, and appointed for life. The tribunal assembled

during the night. Here Socrates was tried for theism.

The first hill to the southwest of the *Areopagus* is the *Pnyx*, where the citizens met to decide all great questions of the day, such as peace and war. The *Bema* is the stone pulpit whence the orator harangued the people, which, together with the steps leading to it and the surrounding seats, is cut in the solid rock. This pulpit is turned from the sea, and therefore is not the tribune of Themistocles, Pericles, and Alcibiades, which Plutarch distinctly informs us looked toward the sea.

Among the relics yet remaining in Athens are: The *Tower of the Winds*, or the water-clock of Andronicus Cyrrhestes, is an octagonal tower situated at the foot of the Acropolis. Its eight sides face in the direction of the eight winds into which the Athenian compass is divided. The symbolical figures of the different winds are sculptured on the frieze. Above the figures on each side was a sun-dial. The summit of the tower was ornamented with a Triton in bronze, mounted on a pivot, and turning with the wind. The water-clock of Andronicus within the tower was supplied from the fountain of the Acropolis by an aqueduct.

The *Lantern of Demosthenes* is a small circular building of the Corinthian order, constructed in white marble. Six fluted columns support a beautifully ornamented frieze, the bas-reliefs of which have been lately much injured. This building now bears the name of the *Choragic Monument of Lysicrates*, and is the only remaining temple of the series that ornamented the Street of Tripods.

The *Arch of Hadrian* stood between old Athens (the city of Theseus) and new Athens (the city of Hadrian). It is built of Pentelic marble, and is of the Corinthian order, but it is of a style so peculiar as to induce many to believe that the arch was not built by the emperor, whose good taste is well known, but by the Athenians in his honor.

The *Temple of Jupiter Olympus* stood in the new city, or Hadrianopolis. It was begun by Pisistratus 530 B.C., and continued by his son, but after their expulsion the works were suspended nearly 400 years. It was continued at different times, but was not completed until the reign of Hadrian

(117-138 A.D.). According to Mr. Penrose, the temple was 550 feet long by 170 wide. It consisted of a cella surrounded by a peristyle, with 10 columns on the front and 20 at the sides. The peristyle was quadruple at the pronaos and posticum, and double at the sides, making in all 120 columns. Of these only 16 remain; they are of the Corinthian order, above 60 feet in height, and 7 in diameter. A great many of the remains of this enormous temple have entirely disappeared. It was probably used as a quarry by the Athenians during the Middle Ages.

The Prison of Socrates is the name given to several small dungeons cut in the rock at the foot of the Museum Hill. In one of them Socrates is believed to have been imprisoned, and to have drunk the poisoned cup; of this, however, there is no proof.

The *Theatre of Bacchus* was built about 500 B.C. by the architects Democritus and Anaxagoras. The ranges of seats for the spectators were cut in the side of the hill of the Acropolis, in the form of a hemicycle. The stage and orchestra were built of marble, and decorated with great splendor. It was not terminated until 340 B.C., during the administration of Lycurgus, but it had long served for the representation of the works of Æschylus, Euripides, and Aristophanes. Above the seats cut in the rock, and below the wall of Cymon, is the entrance to a small cavern, which was converted into a temple by Thrasyllus, the victorious choregus, and dedicated to Bacchus. The entrance was decorated with a portico in Pentelic marble, and on the entablature was a colossal statue of Bacchus, now in the British Museum.

The *Temple of Theseus* is the best preserved of all the temples of Athens or Greece, and even of those that remain in Italy and Sicily. It was built by Cymon, son of Miltiades, to receive the remains of Theseus, which he had found, by the assistance of an oracle, in the island of Scyros. It is a peripteral hexastyle, with 6 columns on each front and 13 on the sides. The honors of this temple were divided with Hercules, and 10 metopes on the eastern façade represent the exploits of that hero, while 4 only (those on the sides) are devoted to Theseus. The walls and 34 columns of the Doric order still remain. This build-

ing was at one time converted into a church, and dedicated to St. George.

If remaining any time at Athens, be particular to make the ascent of Mount Lycabettus, and to visit the village and plain of Marathon and the quarries of Pentelicus.

*Mount Lycabettus* is the peaked summit, considerably higher than the citadel, on the northeastern side of the city. This hill is called by the modern Greeks the Mountain of St. George, from the church dedicated to that saint which crowns the summit. Lycabettus is the most favorable point for studying the city of Athens and its surroundings, and for tracing the boundaries of the ancient city; the view obtained is truly superb.

*Mount Pentelicus* rises 3600 feet above the level of the sea, and is at a distance of about 10 miles from Athens. The principal quarry is about half way up the mountain, and the traces of the work of the ancient Athenians are plainly visible. Near the quarry is a grotto of stalactites about 50 feet high and 90 deep; at the entrance a small chapel has been erected, ornamented with very poor paintings. The ascent of the mountain requires about two hours. The view obtained from the summit is interesting, both from the immensity of the panorama and the scenes which it recalls.

The excursion to Marathon may be made in one day by ordering a relay of horses at Cephissia, but it is better to devote two for the purpose, taking Mount Pentelicus on the way.

We refer travelers to Dodworth's Athens for fuller particulars. If you prefer riding from Athens to Piræus instead of taking the train, be particular in making a bargain for a carriage, else you will be swindled. A Greek hackman is worse than one of New York, and that is as bad as the law allows. If alone, \$1 is sufficient for both ways; if with company, say four persons, \$1 50, and the driver will be well paid.

From *Piræus* to *Corinth* by *Ægina*, *Epidaureus*, *Nauplia*, and *Argos*. The island of *Ægina* is about 20 miles distant from Piræus. It owed its name to the daughter of the river-god Asopus, and was in ancient times the seat of a flourishing colony of about 200,000 persons. To-day there are not more than 9000 inhabiting the island. Their decline began in the time of Pericles, when they engaged in a naval war with

the Athenians, and suffered severe defeat. The modern city of Ægina offers nothing of remarkable interest. The Museum, Library, and Lazaretto, erected during the presidency of Capo d'Istria for barracks, are the finest buildings. The antiquities of the Museum of Ægina have all been transported to Athens. Near the port may be seen the ruins of a *Temple of Venus*; one column only remains standing, most of the materials having been employed by Capo d'Istria in the construction of the quay.

The *Temple of Minerva*, known by many as the Temple of Jupiter Panhellenius, is situated on the coast, about two hours and a half from Ægina. It stands on the summit of a hill commanding a view of most of the island, and is believed to be one of the most ancient temples in Greece. Twenty-two Doric columns, with their architrave, are still standing. It was built of a soft porous stone coated with a stucco. Under the temple is a cave, near the entrance to which were found, in 1811, the sculptures of the pediments, which are now in the Museum of Munich.

From Ægina to Pidhavo, the ancient *Epidaurus*, is about 11 miles. Epidaurus was at one time one of the greatest commercial cities of the Peloponnesus, and sent its ships to aid in the battle of Salamis; to-day it has barely 180 inhabitants, and but few small boats. At a short distance from here is Priatha, where the first Constituent Assembly met in 1821.

From Epidaurus to Nauplia, by way of Hiero, requires about one day. Hiero was one of the most celebrated places in Greece, and was frequented by invalids from all parts of the country, who came here to recover health. The splendor of the offerings with which it was ornamented, its sanctity and riches, were renowned. The sanctuary was situated at one end of the plain, and was inclosed on two sides by steep hills, and on the two others by walls, remains of which may still be seen. Every four years were celebrated the *festes of Æsculapius*. Among the antiquities, the theatre of Polyclethus is the most interesting, and one of the best preserved of the kind in Greece. Fifty-four rows of seats in white marble still remain entire; the whole theatre was capable of containing 12,000 persons. Continuing our route, and passing through Ligourio, we arrive at

*Nauplia*, the most important city of Greece in a military point of view; it is surrounded by fine fortifications, and protected by the forts of Palamede and Itskale, the latter built on the site of the ancient Acropolis. The founder of the city was Nauplius, father of the unfortunate Palamede, the victim of Ulysses. Nauplia rose to some importance during the time of the Crusades, and, being taken by the French and Venetians in 1205, became the capital of a duchy belonging to the family of Villehardouin. From 1829 to 1834 it was the seat of the Greek government, and increased considerably in size and industry. The Church of St. Spiridon is generally visited by strangers; here Capo d'Istria was assassinated. His place of residence is also shown.

The *Fortress of Palamede* stands on the summit of a mountain of the same name, which rises 712 feet above the level of the sea. The first fortifications were built by the Franks; more were added by the Venetians, and it is at the present day considered impregnable. The citadel incloses seven forts, and is in the form of a pentagon. During the latter War of Independence it was conquered only by famine. Leaving Nauplia, a ride of 2½ hours brings us to Argos, passing on the way the ruins of Tiryns.

Argos is a large town of 4 or 5000 inhabitants, lying at the foot of a hill, which is the *Larissa* or citadel. It has been the scene of so many contests that the remains of antiquity are scarce. The theatre, situated above the village, is cut in the side of the hill Larissa. It was capable of containing 20,000 persons, and more than sixty rows of seats still remain in a good state of preservation. Near by are the ruins of a Roman construction in brick. The citadel, which crowns the top of the hill, occupies the site of the ancient acropolis, and in its walls may be seen the columns and other materials which formed a portion of that edifice. From Argos to Mycenæ requires one hour and a half. This city was built by Perseus, 1800 years B.C., and was a place of great importance, being the capital of Agamemnon until 468, when it was taken by the Argives. It was the theatre of many crimes, which have inspired the tragic poets; here Agamemnon was assassinated by Ægistheus and Clytemnestra.

The *Citadel* stands on the summit of a steep hill, and is surrounded by walls 20 feet high. The entrance to the citadel is through the celebrated *Gate of Lions*. This is composed of three immense blocks, the one forming the lintel being 15 feet long. On this rests a triangular block of limestone, with a bas-relief representing two lions face to face, with their fore paws resting on the base of a column which separates them. The heads of the lions are now gone. The approach to this gate is through an avenue 50 feet long and 80 wide, with a wall on each side.

The *Treasury of Atreus* is a subterranean construction, perfectly preserved, commonly called the Tomb of Agamemnon. An avenue 20 feet long, now in ruins, led to the door of the building, on each side of which stood two columns. The door is formed of three large blocks, the lintel being 80 feet long. Above the lintel is a triangular empty space, supposed to have been occupied by a bas-relief similar to the Gate of the Lions. The building is divided into two chambers. The first is of circular form, surmounted by a dome 40 feet in height by 45 in diameter. The summit of the dome opens on the upper part of the hill in which the monument is cut. The traces of copper nails found in the walls prove this chamber to have been covered with brazen plates, as was customary in the time of the early Greeks, and as Pausanias describes the chamber to be in which Danaë was confined by Acrisius at Argos. The second chamber is square and small, roughly cut in the rock, and served probably as a place of sepulchre, while in the first were placed arms, jewels, and precious ornaments, as was the custom of the Greeks in their funeral monuments, and which consequently gave them the name of treasuries. Not far from here are three tombs, constructed exactly like that of Agamemnon, but now entirely in ruins. On the northern side of the Acropolis are also the remains of an ancient gate, defended by a long avenue like the Gate of Lions.

The time from Mycenæ to Corinth is about 8½ hours. Corinth was founded 1900 years B.C., and was one of the most opulent cities of ancient Greece. Her peculiar position on the isthmus rendered her the commercial centre between Europe and Asia, and the sources of her wealth and

power were increased by the Isthmian Games, which took place in the neighborhood every three years. In 224 B.C. she joined the Achæan League, and became the seat of the assemblies of that confederation. She excited the cupidity of the Romans, and was taken by them under Mummius (146), when the city was almost entirely destroyed. It was rebuilt by Julius Cæsar, but was again devastated by Alaric the Goth, by the Slavonians, the Latins, the Turks, the Knights of Malta, and the Venetians. In 1715 it fell into the hands of the Turks, in whose power it remained until 1821. It is now a miserable and thinly populated village. The only ruins of antiquity are those of the *Temple*, situated west of the modern village. Seven columns still remain, five looking west, and three toward the south (the column forming the angle being twice counted). Five have their entablature still resting upon them, forming the angle of the building. The columns are of the Doric order, but heavy and ill proportioned; they are 5 feet 10 inches in diameter at the base, and are formed of limestone covered with stucco. Their appearance proves them to be anterior to the temple of Egina, or to the temple of Theseus at Athens. It is uncertain to what divinity this building was consecrated; some think to Fortune, others to Minerva. Not far from the temple are the ruins of some Roman baths.

The *Acro-Corinthus*, the celebrated fortress of Corinth, stands at an elevation of 1800 feet, and, after Fort Palamede at Nauplia, is the finest in Greece. There is but one point from which it may be annoyed by cannon, of which Mohammed II. took advantage in his siege, but before the introduction of artillery it was considered impregnable. Within the fortress there is little of interest, every description of building being mingled there in a mass. Several cisterns, hewn in the rock, receive rain-water, besides two natural springs which rise in the hill. The panorama obtained from the fortress repays the difficulty of the ascent.

From Athens to Missolonghi by Eleusis, Megara, Corinth, Megapelon; Helice, Vozizza, and Patras.

Eleusis, the first town on this route, owed its celebrity to the temples of Ceres and Proserpine. It formed one of the twelve

original states of Attica. The ancient temple of Ceres was burned by the Persians in 484, and restored in the time of Pericles. The plan was designed by Ictinus, the architect of the Parthenon, and the temple is described by Strabo as the largest in Greece. One column and a part of the wall are all that now remain. During the dominion of the Romans, Eleusis owed great prosperity to the celebration of its mysteries. The city was destroyed by Alaric 896 A.D. The modern village presents little of interest. Eleusis is four hours from Athens, and four hours more bring us to *Megara*, one of the most flourishing cities in Greece during the seventh century. The temples described by Pausanias have entirely disappeared; no ruins remain to attract the traveler. The people of Megara were renowned for their gayety, and comedy is said to have arisen here. This city was also the birthplace of Euclid. The time from Megara to Corinth is 11 hours; the latter has been described above.

*Megaspellion* is about two days' journey from Corinth. The convent, one of the earliest monastic buildings in Greece, is said by the monks to have been partly built by the Greek emperors John Cantacuzene and Constantine Palaeologus. It is a wall built in the front of an immense cavern which forms the interior of the convent. In the church is kept a picture of the Virgin, attributed to St. Luke, which is held in great veneration throughout Greece. It is said to have spoken several times during the War of Independence, encouraging the Greeks, and also to have wept on the occasion of a defeat. In the floor of the church is a mosaic representing the sun, moon, and an eagle with two heads, in honor of the emperors who endowed the convent. The monks are about three hundred in number, lazy and illiterate, having a greater knowledge of fire-arms than of the dead languages. This they proved by their spirited defense of the convent in 1826, when besieged by Ibrahim Pasha. About three hours and a half from Megaspellion once stood *Helice*, one of the twelve cities of Achaia, which was swallowed by an earthquake 378 B.C. Two hours more bring us to

*Vostizza*, formerly *Ægium*, mentioned by Homer, and one of the chief cities of the Achaian League; it is now a small town

of 4500 inhabitants. Of the ancient buildings nothing remains. The modern village was destroyed by an earthquake in 1819, but afterward was rebuilt on a much larger scale. The distance from Vostizza to Patras is accomplished in about eight hours.

*Patras*.—The *Hotel of Great Britain* is the best. Steamers: Austrian Lloyds leave for Missolonghi, Zante, Cephalonia, St. Maura, and Corfu, every Saturday; for Lepanto, Vostizza, Amphissa, and Loutraki, on Thursdays. Patras was the only one of the twelve cities of Achaia that upheld the Athenians in the Peloponnesian War. The city was partly destroyed during the war with the Romans, and afterward rebuilt by Augustus. Under the Greek emperors Patras became a duchy. After belonging for some time to the Venetians, it fell into the hands of the Turks, in whose power it remained until 1821, when it was the first to rise in the War of Independence. The modern city is situated about 550 yards from the sea, and is the first commercial town of continental Greece.

*Missolonghi* has been immortalized by events which occurred during the War of Independence. Here, in 1822, Mavrocordato, with 500 men, sustained a siege of two months against a Turkish force of 14,000, commanded by Omar ben Vroni. In 1825 it was again besieged by the Ottoman army, and held out for a year against the repeated assaults of an immensely superior force. In April, 1826, the besieged determined to cut their way through the ranks of their opponents and escape. Placing the women in their centre, dressed as men, they sallied forth, but the enemy had become aware of their intention, and but 2000 escaped. The remainder determined to sell their lives as dearly as possible, and allured the Turks in the neighborhood of the powder magazine, when the whole exploded, burying conqueror and conquered in a common tomb. Lord Byron died at Missolonghi in 1824.

*From Missolonghi to Athens by Lepanto, Gakizidi, Amphissa, Delphi, Lebadea, and Thebes.*

*Lepanto*, about seven hours from Missolonghi, is celebrated for the naval battle fought off the gulf among the Curzolari Islands, to which it gave its name. The

port is small, and of a circular form, with a very narrow entrance flanked by small towers; the water is too shallow to allow any but small vessels to enter.

*Galixidi* is situated at the extremity of a rocky promontory, and occupies the site of ancient Evantha. It possesses two good ports, and a large quantity of merchant vessels. The town was burned by the Turks in 1821, but has since risen from its ruins. The route from Galixidi to Amphissa occupies about four hours, and is both fatiguing and uninteresting.

*Amphissa* or *Salona* is charmingly situated about ten miles from the sea, and surrounded by olive groves. The castle stands on the foundations of the Acropolis, considerable portions of which still remain. In the interior are the ruins of two churches, Fratik and Byzantine. Opposite the village is an antique grotto, containing, according to the tradition of the country, the tomb of the Egyptian Phocas.

*Delphi* or *Castri* owes its celebrity and existence to the Pythian oracle. The sanctuary was for a long time a dependency of Crissa, until gradually a city rose around the temple, and became independent about 595 B.C. The oracle played a most important rôle in the history of Greece; no war was declared, no enterprise undertaken without consulting the Pythia. The temple was destroyed in 548 by fire, and reconstructed with greater magnificence by contributions from all Greece. The sums expended amounted to nearly \$600,000. In 480 B.C. Xerxes sent a detachment to pillage the temple; frightful phenomena were manifested; enormous rocks rolled from the mountains upon the Persians, and crushed a great number; the rest, panic-stricken, escaped. The temple was, however, pillaged by Sylla, and the oracle was abolished by the Emperor Nero. It was restored by Hadrian and the Antonines to its ancient splendor. It was consulted by Julian, but finally abolished by Theodosius. The modern village of Castri occupies the site of the ancient city and of the temple of Apollo, and many of the present houses are constructed of their materials. Some of the walls still remain, and seem to have formed terraces rising one above another, which the nature of the ground rendered necessary for the establishment of the sacred edifice. Conjectures only can

be made concerning the fissure over which the sacred tripod was placed whence issued the intoxicating vapors which threw the Pythia into a prophetic ecstasy.

The *Castalian Fountain* is situated at the entrance of a deep and narrow gorge, and, after threading its way almost imperceptibly among the rocks, forms a little brook flowing toward the monastery of Panagia, and finally losing itself in the Pleistus. At the source is a large quadrangular basin, with steps to it cut in the rock, and vulgarly called the bath of the Pythia. The *monastery of Panagia* marks the site of the ancient gymnasium. In the garden is a fine Hellenic wall, besides fragments of statues and two large bas-reliefs, one representing a torso and the other a quadriga.

Travelers wishing to visit the Corycian Cave, and make the ascent of Mount Parnassus, may start from Delphi or Arachova. Mules and guides are more easily procured at the latter place. The price for a mule and guide is \$1 50 or \$2. Those not wishing to make the entire ascent may go to the Corycian Cave, and return to Arachova, an excursion of five hours, while those who ascend the mountain descend to Davlia.

The *Corycian Cave* is reached after a steep ascent. It is a fine grotto, 300 feet long by 190 wide. This cavern was consecrated to Pan and the Nymphs. Majestic stalactites hang from the roof in most graceful forms, and the stalagmites on the floor and sides are still more fantastic. At the end of the vault is a small damp passage, leading into a much smaller chamber. From the most ancient times this grotto served as a place of refuge for the inhabitants of Delphi, and also in later days as the rendezvous of the bandits of Parnassus.

Returning from the Corycian Cave to Arachova, and starting from that village, the ascent of *Mount Parnassus* requires four or five hours. At the summit is a small plain, lying at the foot of a crater whose sides are the highest points of the mountain; these, however, are very difficult of ascent, being covered with ice and snow. The view obtained from the mountain is glorious. To the north and northeast may be seen the plain of Thessaly, the Pindus with its branches, and the snowy top of Olympus; also a vague outline of Mount Athos. On the east the plains of Boeotia

and the Ægean Sea, dotted with numerous islands. On the south the Gulf of Corinth and the Morea; and on the west the mountains of Ætolia, of Acarnania, and the Ionian Sea. The descent of the mountain is made on the southeastern side, and occupies about 4½ hours before reaching Davlia.

Going from Davlia to Lebadea, we pass through Chæronea, the theatre of many great scenes. Standing, as it does, in a plain at the entrance of Bœotia, it has been the battle-ground of many armies. In 447 B.C. the Bœotians vanquished the Athenians; in 338 Philip of Macedon gained the battle against the Bœotians and Athenians, which accomplished the subjugation of Greece; and in 86 the generals of Mithridates were vanquished by Sylla. The last battle was described by Plutarch. That great writer was born, lived, and died in Chæronea. The most interesting monument in Chæronea is the *marble lion* erected on the tomb of the Bœotians who were slain in the battle with Philip. This monument is now in fragments, having been blown up with gunpowder, during the War of Independence, by the patriot Odysseus, who supposed it to contain hidden treasure. The head is happily untouched, and of the finest workmanship. In the Church of Panagia, in the city, is shown a marble seat, called the throne of Plutarch; also several inscriptions illustrative of the worship of Osiris.

*Lebadea* is two hours distant from Chæronea, and situated on the bank of the Hercyna. This river is a torrent which descends from Mount Helicon, and rushes with great force from a narrow gorge, the site of the ancient Hieron, or sanctuary of Trophonius, for which Lebadea was so celebrated. The two springs at the southern extremity of the village, one hot and one cold, are supposed to be those of Mnemosyne and Lethe, mentioned by Pausanias; but as neither of these springs rise in a cavern, as described by him, there is still some doubt of their identity.

*Thebes* (7 hours, 30 minutes) is situated on an insulated hill, the summit of which was formerly occupied by the Acropolis. All traces of its ancient splendor have disappeared. The modern village is small and poor, situated between two streams, Dirce and Ismenus. Eleven hours' journey brings you to Athens.

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From Athens to Chalcis, the direct route requires but six hours. *Chalcis*, the capital of the island of Eubœa, or Negropont, is situated on the shore, and communicates by a bridge with the Bœotian coast. The first bridge built over the Euripus was during the Peloponnesian War; it was fortified in the time of Alexander, but 140 years later it had entirely disappeared. It was again rebuilt about 167 B.C. The Euripus is the narrowest portion of the Channel of Egripos. A small island stands in the centre, connected by a stone bridge with the Bœotian shore, and by a turning-bridge with Chalcis, allowing the passage of vessels. It is under this bridge that occurs the phenomenon of the tides, unexplained at the present day. The current flows for some time with great rapidity from north to south, and, after a few minutes of immobility, flows as quickly from south to north. These changes occur as often as fourteen times in twenty-four hours. The fortress of Chalcis stands at the entrance of the bridge, and is a construction of different ages, combining the square towers of antiquity with Venetian bastions and Turkish walls. In the interior is an enormous cannon, similar to the one used by Mohammed II. at the siege of Constantinople. The island of Eubœa was one of the principal possessions of the republic of Venice in the days of its prosperity, and the Lion of St. Mark may still be seen over one of its gates. It was conquered by Mohammed II. in 1470.

*From Athens to Ægina, Nauplia, Tripolitza, Sparta, Leondari, Andrisena, Olympia, Elis, and Patras.*

The trip from Athens to Nauplia has been described above.

*Tripolitza* was founded in 1770, and became, during the dominion of the Turks, the capital of the Morea. It was taken by the Greeks in 1820, but, being reconquered by Ibrahim Pasha, was razed to the ground, and is now only rising from its ruins. From Tripolitza to *Sparta*, eleven hours. This city was founded about 1910 B.C., but its great prosperity dates from the time of Lycurgus, 845 B.C., whose famous code in limiting the royal power, and giving more place to the democracy, rendered Sparta, by its rigid laws, a city of warriors. From this time it gained in power, and, in two bloody wars with Messene and Argos, ob-

tained supremacy over the entire Peloponnesus. The jealousy of Sparta and Athens caused the Peloponnesian War, which lasted from 431 to 404, and ended in the defeat of Athens. This victory, however, was the cause of great evil to the Spartans, causing them to relax their rigid laws, and to introduce the luxuriant habits of the Athenians. From this time it began to decline. Sparta was taken by Alaric in the fourth century; in 1460 she fell into the hands of Mohammed II., and was destroyed by Malatesta in 1463. Modern Sparta is a very pretty village, containing several fine houses, a bazar, and a café. No ruins remain but a quadrangular monument called the *Tomb of Leonidas*, and the *Theatre*. The latter was not used for dramatic exhibitions, which were forbidden by the code of Lycurgus, but for gymnastic exercises and public assemblies. The central part of the edifice is cut in the hill, but the wings are artificial, and composed of quadrangular stones, uncemented. The seats have been taken away by the inhabitants of Mistra, to whom the building served for a quarry.

*Leondari* is about eight hours and a half from Sparta, and is a town of picturesque appearance. Its old castle stands in ruins on a hill commanding the city. Continuing our route, we reach *Andritsena* in about ten hours. This is a pretty village, remarkable for its cleanliness and the air of comfort pervading it. From *Andritsena* we reach *Olympia* in seven hours and a half. This was not, in ancient times, a city, but a sacred wood consecrated to Jupiter, under the name of *Altis*. Here were celebrated, every four years, the Olympic games, when all hostilities were laid aside, and the most implacable enemies met on this neutral ground, peacefully to contest for a prize. The Olympic Games were first permanently established in 884; but the era of the Olympiads was first reckoned in 776 B.C., after the victory of Coræbus. The only ruins now to be seen in *Olympia* are those of the temple of Jupiter. The fluted Doric columns are of enormous size. It was in this temple that stood the colossal statue of Jupiter Olympus, the chef-d'œuvre of Phidias, made in gold and ivory, and counted one of the seven wonders of the world. Ancient *Elis* was situated on the banks of the Peneus, and occupied a

mountain called *Belvedere* by the Venetians, now called *Kaloskopji*. About twelve hours brings us to *Patras*, already described.

*From Sparta to Mistra, Kalamata, Coron, Modon, Navarin, and Pylos.*

*Mistra* was founded in 1207; by William de Villehardouin, and rose to great importance. The city was almost entirely destroyed by the Turks during the War of Independence, and now presents nothing but a mass of ruined houses and churches, the population having almost entirely removed to Sparta. From the citadel, situated on the summit of a hill half an hour distant, a fine view may be obtained.

*Kalamata* occupies the site of ancient *Pheræ*, often mentioned by Homer, and is at the present day the most important city of *Messenia*. It is situated about a mile from the sea, on the left bank of the *Nedon*, and carries on a considerable trade in oil, silk, and figs. Nine hours brings us to *Coron*, founded by *Epaminondas*. Of the ancient city there are few remains. Part of the ancient mole which protected the port may be seen, also the walls of the *Acropolis*, barely rising above the ground. Recent researches have brought to light two sarcophagi, both well preserved; on one is a fine bas-relief representing a series of combats against the Centaurs.

*Modon* is reached in six hours. It is situated on a rocky promontory, which advances toward the island of *Sapienza*. A little island, surmounted by a tower, which is situated at the entrance of the port, communicates with the town by a bridge. The citadel and fortifications of *Modon* are important. In the centre of the public square, which dates from the Venetians, stands a column in Oriental granite, with a Byzantine capital, on which may still be distinguished a Latin inscription in honor of the Venetians and the Doge *Morosini*.

*Navarin* was founded during the Middle Ages, and replaced the ancient *Navarin* or *Pylos*. It was taken by the Turks in 1500, and later by the Venetians, who retained it until 1715. It is principally celebrated for the great naval battle which occurred here in 1828, between the English, French, and Russian fleets on one side, and the Turkish fleet on the other. The latter was defeated with fearful loss. The citadel of *Navarin* is very strong, and was constructed by the



French on the ruins of an old Venetian castle. From Navarin an excursion may be made by boat to *Pylos*, or ancient Navarin. *Pylos* was situated on a lofty promontory surrounded by a wall built in the form of a triangle. The castle, situated on the summit of the hill, is all that now remains of the ancient city.

Having made the tour of Greece and returned to Athens, you may take a steamer at Piræus to return. Several lines of steamers touch weekly at Piræus, the port of Athens, sailing for Messina. Austrian Lloyd, see advertisement. There you may change steamer for Naples, or proceed di-

rect to Marseilles. Steamers also sail direct to Brindisi, thence by rail to Turin, and through the Mont Cenis Tunnel to Genoa, where we commence our description of Switzerland: this would be the quickest route. Some may wish to pass into Switzerland *via* the Pass of St. Bernard, some the Simplon, and some the St. Gothard: all these different passes will be found on examining the Index. Probably many will wish to tarry in Italy, or return *via* Venice, Vienna, etc., or cross the Splügen Pass, and *via* Coire, Feldkirch, Bregenz, and Landau enter Bavaria, or by the Brenner Pass to Innspruck and Munich.

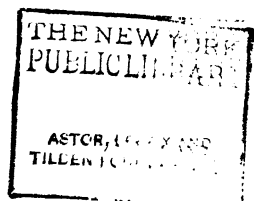
## BAVARIA.

Bavaria consists of two distinct divisions of territory, which cover an area of 29,628 square miles, and contains five millions of population. The larger division is bounded on the south and east by the German provinces of Austria; on the west by the kingdom of Wurtemberg, and the duchy of Baden; and on the north by the smaller German states. The smaller portion is to the westward of the Rhine, and bordering on the French frontier. It has a mean elevation of sixteen hundred feet above the level of the sea, is two hundred miles long, and one hundred and fifty wide. The greater portion of Bavaria is within the basin of the Danube, which crosses the country from west to east, and is watered by that river and its numerous affluents. The climate is in general temperate and salubrious.

Bavaria is particularly noted for the good quality of its beer, which is far superior to that of any other country; in fact, its flavor is entirely different; *but you must drink it in Munich*. The quantity drunk and brewed is incredible. Allowing twenty-five million gallons to be exported every year, the quantity brewed would leave seventeen gallons per annum to every man, woman, and child in the kingdom.

The population of Bavaria does not increase so rapidly as in other German provinces, principally owing to the law regulating marriages, which says that "no marriage between people without capital shall be allowed without the permission of the poor institutions." If any of the superintendents of the poor, whose duty it is to keep a careful watch on persons wishing to evade this law, should be derelict in their duty, they are answerable for the maintenance of the families arising from the union, should they not be able to maintain themselves. The law is unquestionably a good one to prevent improvident unions, but on the score of morality it is questionable, as in Munich half the births are illegitimate.

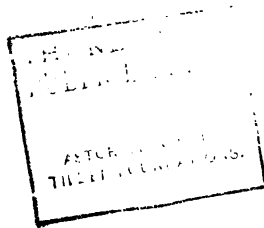
*Munich*, the capital of Bavaria, is situated on the left bank of the River Isar, nearly 1700 feet above the level of the sea. It contains 178,478 inhabitants, including a garrison of 4000 soldiers. Its hotels (and they are equal, if not superior, to any in Germany) are *Bayerischer Hof* (Bavarian Hotel), *Zu den Vier Jahreszeiten* (The Four Seasons), and *Grand Hôtel National*. The *Bavarian* is an immense establishment, situated on Promenaden Platz, one of the finest positions in the city. The rooms are all large, spacious, and cheap. American and English papers are kept in the reading-room; hot and cold baths in the house; servants speaking all languages. The *Four Seasons* is very finely situated in the Neu Maximilian Street, near the Place Max Joseph and the Theatre. This street is the fashionable promenade, and contains the finest houses in Munich, and perhaps in Germany. It was built at the express command of the King of Bavaria, and is now considered the first promenade in or around the city. This spacious hotel is entirely new, and furnished in the most fashionable style. The house has one peculiarity, and it would be well if all other houses in Europe would adopt the plan, viz.: Your bill, in detail, is sent to your room every night; not that you should pay it every day, but every day you can remember what you ordered during the day, and can correct the error at once, should there be one, which you might not be able to do at the end of the week; the amount is carried forward every day. If you do not care about items, you need only look at the last day's bill, which will give you the sum total. The dining saloons, coffee, billiard, and smoking rooms, are very elegant. M. August Schimon's heirs are the proprietors. The terms are very moderate. The *Grand Hôtel National* is a first-class house, just completed, and replete with every modern comfort. The charges are moderate, and the attendance and accommodation of the best. The *Café National* is under the same management as



- 1 Frauenkirche (Dom)
- 2 St. Michaelshofkirche
- 3 Theatinerkirche
- 4 Ludwigskirche
- 5 Allerheiligenkirche
- 6 Griechische Kirche
- 7 Protestant Kirche
- 8 Pfarrkirche d. Nordst.
- 9 Basilica
- 10 Königl. Residenz
- 11 Basar
- 12 Odéon
- 13 Palast d. Herzogs von Leuchtenberg
- 14 Ministerium des Kriegs
- 15 Palast d. Herzogs Max
- 16 Königl. Bibliothek
- 17 Universität
- 18 Wittelsbacher Palast
- 19 Hof & Nationaltheater
- 20 Post
- 21 Denkmal des Gen. Deroy
- 22 Reitschule
- 23 Rathaus
- 24 Glyptothek
- 25 Neue Kunstausstellung
- 26 Glasmalerei-Anstalt
- 27 Pinakothek
- 28 Neue Pinakothek
- 29 Academie
- 30 Földherrnhalle
- 31 Cavallerie Cas.
- 32 Königl. Exercierplatz
- 33 Industrielle Ausstellung (Geb. Glaspalastst.)







the Hôtel National, from which it is separated by an extensive garden, where a military band performs every evening.

Munich is considered, in proportion to its size, one of the finest cities of Europe; and, perhaps, with the exception of Florence and Madrid, shines conspicuously above all the others in regard to its extensive collections of works of art, principally brought together under the care of Ludwig I., late king of Bavaria, who, to the Dusseldorf Gallery, removed here by Max Joseph, and the Mannheim collection, transferred to Munich by the Elector Palatine, added the galleries of Nuremberg, Bamberg, Augsburg, Wallenstein, and Boisseree. It is also rich in public buildings of various kinds, and has numerous gardens, squares, and monuments. In this last it shines most conspicuous: the genius of Schwanthaler, Stiglmeier, and Miller, as well as the great facilities for casting monuments in bronze, has been appreciated in many of the cities of Europe as well as America. In literature it also stands prominent, and its public library is, next to that of Paris, the largest in the world.

To see Munich thoroughly, and to save time, one should employ a *valet de place*. In fact, without one it is impossible to see the royal palace—at least the whole of it: a good and honest one may be found in George Haeckl, at the "Four Seasons."

Carriage-hire in Munich is very reasonable. There are two kinds of conveyances, the *fiacre* and *droschken*. The *fiacres* are carriages with two horses, and have seats for four persons. This class of carriage charges for one or two persons to and from the railroad dépôt, 15 kr.; for three or four persons, 24 kr. A *droschken*, for one or two persons, to or from the dépôt, 12 kr. In the city or the suburbs, by the hour, the following is the tariff:  $\frac{1}{4}$  hour, one or two persons, 15\* kr.; three or four persons, 24 kr.  $\frac{1}{2}$  hour, one or two persons, 36 kr.; three or four persons, 36 kr.  $\frac{3}{4}$  hour, one or two persons, 36 kr.; three or four persons, 1 fl. 1 hour, one or two persons, 48 kr.; three or four persons, 1 fl. 12 kr. For every quarter of an hour 12 kr. additional.

The *droschken* charges by the hour, or parts of hours, the following:  $\frac{1}{4}$  hour, for one or two persons, 15 kr.;  $\frac{1}{2}$  hour, for one or two persons, 24 kr.; 1 hour, for one or

two persons, 42 kr.;  $1\frac{1}{2}$  hour, 1 fl. 12 kr.; 2 hours, 1 fl. 36 kr.

During the night there is an extra charge of 3 kr. for every quarter of an hour for the lanterns. After 10 o'clock the fare is double. It is not customary, nor is it expected in Munich, to give *pour boire* to the driver.

It is impossible to give the time at which the different sights of Munich may be visited, as it is continually being changed, but it is published in a daily paper, the *Tagesanzeiger*, to which we refer travelers. The four most important places, however, we can give, viz., *Die Residenz*, or *Royal Palace*, every day, at different times: a *valet de place* indispensable. The *Pinacothek*, or Picture-gallery, every day but Saturday, from 9 until 8 in summer, and from 9 in winter. The *New Pinacothek* is closed Mondays, Wednesdays, and Fridays, and the *Glyptothek*, or Sculpture-gallery, open every Monday, Wednesday, and Friday. The Library and Statue of Bavaria may be visited every day.

*The Residenz*, or Royal Palace of Munich, is divided into three parts, the *Alte Residenz*, or Old Residence; the *Keonigsbau*, or New Residence; and the *Festsaalbau*, or Salle des Fêtes. The Old Palace was finished in 1616 by Maximilian I.; and when the conqueror Gustavus Adolphus entered Munich, he above all admired this palace, and wished that he could remove it to Stockholm on wheels! The front of the palace has two handsome entrances, decorated with statues of Wisdom, Bravery, Justice, and Temperance, with four bronze lions bearing shields with the arms of Bavaria and Lorraine. In the centre niche stands the Virgin Mary, the patron saint of Bavaria. The Old Palace incloses four courts, viz., the Kaiserhof, Küchenhof, Capellenhof, and Brunnenhof. This last takes its name from a handsome bronze fountain, which is ornamented with mythological divinities—Vulcan, Neptune, Juno, and Ceres—which represent the four elements, with groups of Tritons and aquatic animals. A bronze statue of Otho de Wittelsbach, the founder of the present house of Bavaria, armed cap-à-pie, stands on a marble pedestal on the heads of rams. Under the arch through which you pass in going from the Brunnenhof to the Capellenhof, notice a large black stone fastened

\* 60 kreutzers=1 florin=40 c. U. S. cur.

by a chain, and three large spikes driven into the wall at different heights. This stone and these nails are monuments of the strength and agility of the Duke Christopher, son of Albert III., and other Bavarian princes, as the description in verse on the wall testifies. This immense stone, weighing 364 pounds, the duke took up and hurled to a great distance. The upper nail marks the spot where his heel struck in leaping from the ground (12 feet); the second nail, 9½ feet, marks the spot touched by Prince Conrad; and the third by Prince Philippe. This occurred in the year 1490. What degenerate jumpers we are nowadays! We now arrive at Grottenhof, or Grotto Court, which was formerly used as a summer garden, and was ornamented with tropical plants and water-works. Notice in the centre of the garden a bronze statue of Perseus, with the head of Medusa.

After visiting the Antiquarium, which contains a fine collection of Egyptian, Roman, Greek, and German antiquities, we pass into the *Schatzkammer*, or Treasury. Notice the genealogical tree, and the portraits of the princes and princesses of the house of Wittelsbach. This collection of royal jewels was commenced by the Duke Albert V., and enriched by his successors. It is, by the laws of the state, unalienable. It embraces an incredible amount of valuables and precious stones. Among the diamonds is the great blue brilliant in the ornament of the order of the golden fleece; the Palatine pearl, half white and half black; the crowns of the Emperor Henry the Saint and his Empress Kunigunda; that of the Elector Frederick V., king of Bohemia, captured at the battle of Prague in 1620; that of Maximilian Joseph, and of his queen Caroline; complete toilet sets of the Empress Amelie in enamel, and of the Empress Josephine in lapis-lazuli. Notice the equestrian statue of St. George and the Dragon; also, on the table in the centre of the saloon, a copy of the Emperor Trajan's monument at Rome. It was ordered by the Elector Charles Theodore, and took twenty years of Valadier's life to finish it.

The *Rich Chapel* (*Reiche Capelle*) was dedicated to the Virgin in 1607, by Maximilian I., and is most rich in ornaments, relics, treasures, and precious stones. The

Annunciation, placed above the entrance, is by Peter Candid. The roof is gold and blue; the walls of Florentine mosaic; the floor of amethyst, jasper, and marble. The high altar is of solid silver, also the side altars. In ebony caskets are contained any quantity of saintly relics, such as heads, hands, and toes. A Descent from the Cross, in bas-relief, by Michael Angelo; a small portable altar, highly enameled, formerly in possession of Mary Queen of Scots, which she used during her captivity, and which she carried to the scaffold. One of her attendants brought it to Pope Leon XI., who presented it to Maximilian I., elector of Bavaria.

The *Kaiserszimmer*, or the apartments of Charles VII., are well worth a visit, to show in what luxury the ancient rulers of Bavaria lived. These rooms consist of a reception saloon, dining saloon, throne room, bedroom, cabinet of mirrors, and cabinet of miniatures. They also contain some very fine pictures, and were selected by Napoleon for his private use when here. In the *chambre à coucher* examine with care the curtains and coverings of the bed, worked with gold; they cost 800,000 florins, and forty persons were steadily employed fifteen years in embroidering them! The bed stands inside a small inclosure. Bonaparte, while here, did not sleep on the bed, but used his camp-bed, which was set up for him alongside the royal couch, and inside the inclosure. There are several other chambers connected with this suite which are not shown. The throne-room is now used by the young princes for a billiard saloon, and the room adjoining (not shown) for a bowling saloon. This suite of rooms is entirely ignored by all the European guide-books, for what reason we can not understand. We think them the most interesting rooms in the palace.

The *Festsaalbau*, or *Salle des Fêtes*, fronts on the Hofgarten, and is that part of the palace used for the state apartments and for all court festivities. Its front is 800 feet long, was erected between the years 1632 and 1842, in the Palladian style, after the designs of L. von Klenze; and is one of the most magnificent works of the present day. It is to be seen between the hours of 3 and 4 P.M. Visitors generally assemble for this purpose over the state apothecary's apartments, and are all taken



through the different rooms by the custodian at the same time. The fee is 24 kr. each party.

At the left of the vestibule, as you enter, are the *Odysseus-Säle*, six rooms devoted to representations and scenes from the *Odyssey* of Homer. They are painted by Hiltensberger in encaustic, after designs by Schwanthaler. Each of the six rooms contains four poems, in eight pictures. One of the best is in the first room, where the assemblage of the gods decide that Ulysses must leave the island of Calypso, and return to his native land.

The magnificent double marble stairway, which is reserved for fêtes and court solemnities, conducts you to the state apartments on the first floor (second story). Travelers, however, are conducted through an antechamber into the *Ballroom*, which is 180 feet long by 40 wide. The walls are decorated by figures of dancers in relief, by Schwanthaler. We now pass into two saloons which are called *Saloons of Beauty*. They are adorned with 37 portraits of the handsomest females who have lived, or still live in Munich. They were taken by Jos. Stieler, court painter, by order of the king. The different personages have occupied different social positions, from the queen on the throne to the daughter of a bourgeoisie of Munich. This collection is unique of its kind, as thirty-six such beautiful women were never before seen at one time, and they are all likenesses. Lola Montez, lately dead, was one of the thirty-six; but her likeness has lately been removed to the new Pinacothek, where, for an extra fee, it may be seen. The royal family were compelled to remove it on account of frequent scurrilous verses written by Bavarian students on the subject. The two gems of the collection, in our opinion, are No. 10, the Countess Irène, of Arco-Steperg, born Marquise of Pallavicini, and No. 32, Guillemetti Sulzer, actress of the court theatre. For the first time these beautiful portraits have been photographed by a firm that has the exclusive privilege in Munich, and are bound in book form, under the title of "Collection of Beauties"—"Galerie de Trente-six Portraits de Femme," created by the order of his majesty, Louis I., of Bavaria. They may be purchased at the "Wimmer Collection."

The *Hall of Banquets, or of Battles*, com-

prise fourteen splendid battle-scenes, painted by different leading artists, representing the principal valiant deeds of the Bavarian army between the years 1805 and 1815. After repassing the *Salles des Beautés* and de Bal, we enter into three saloons dedicated to the three great epochs in the history of Germany during the Middle Ages. These rooms separate the *Salle de Bal* from the *Salle du Trône*. The paintings are from designs of J. de Schnorr. The first is the *Saloon of Charlemagne*, comprising six large and twelve small pictures, illustrating scenes in his life. The six principal are, 1. Charlemagne as a boy, anointed king of the Franks, in 754, by Pope Stephen II., in presence of his father Pepin; 2. His victory over Desiderius at Pavia; 3. His victory over the Saxons; 4. Propagating Christianity among the vanquished; 5. The Council of Frankfort-on-Main; 6. He is crowned emperor at Rome by Pope Leo III. The twelve smaller pictures represent the events that would naturally take place between the incidents detailed in the large pictures.

*Saloon of Frederick Barbarossa*.—There are six large pictures and several small frescoes. The larger are generally by J. de Schnorr. 1. Frederick Hohenstaufen (Barbarossa) elected Emperor of Germany; 2. His entrance into Milan as conqueror; 3. He concludes a treaty of peace at Venice with Pope Alexander III.; 4. He gives a grand public festival at Mayence in 1185; 5. The battle of Inconium; 6. His death in the river near Seleucia.

*Saloon of Rudolph of Hapsburg*, founder of the present house of Austria. The four principal pictures represent, 1. Rudolph gives his horse to a priest for the purpose of carrying some water to administer the Holy Sacrament to a dying person; 2. He learns that he is elected Emperor of Germany; 3. He defeats Ottocar, king of Bohemia, who refused to recognize his election; 4. He destroys the castles of the robber knights and establishes public peace. Notice the frieze in this saloon: it was executed by Schnorr. This suite of rooms has a suitable termination in the *Salle du Trône*, or throne-room, which is considered the very perfection of architectural beauty, and richness and delicacy of ornament. The decorations are gold on a white ground. The gallery is supported by twenty Co-

Corinthian marble columns, between which stand twelve colossal bronze statues, richly gilded. They were modeled by Schwanthaler, cast by Stiglmayer, and represent different princes of the house of Bavaria, commencing with Otho the Illustrious, count palatine of the Rhine in 1253, and ending with Charles XII., king of Sweden.

The *Königsbau*, or New Palace, fronting on Max Joseph's Square, was completed in 1835 by King Louis, from designs by Klenze: was built in imitation of the Pitti Palace at Florence. Its interior is most magnificently finished. Only the ground floor is at present shown to strangers, the royal family occupying the other floors. The apartments of the king are ornamented with representations of paintings in encaustic, the subjects taken from the Greek poets, and those of the queen from scenes of the German poets. The suite of rooms which are shown illustrate the Niebelungenlied, one of the great poems of Germany: the frescoes, which are of great celebrity, are by Schnorr. The first, or ante-room, gives a view of all the characters represented in the tragedy. Over the door, the supposed author of the poem, between Narrative and Tradition, the two sources of his poetry. At the right we see Siegfried and Chriemhild: farther to the right, Hagen, Volker. To the left King Gunther and Brunhilde. At the same side, but higher up, Aberich, guardian of the treasure of the Niebelung, and Eckwardt, messenger of Chriemhild. On the third wall King Etzel and his faithful Rudiger, Dietrich of Berne, and the aged Master Hildebrande. The arch over the window contains the mermaids who predict to Hagen, the murderer of Siegfried, his defeat at Vienna. Farther on, to the right of Etzel, are the parents of Siegfried, King Siegmund and Sieglinde. Then the Queen Ute, mother of Gunther, with her two younger sons, Gernot and Gieselher. The second is the *Bridal Chamber*, containing the principal episodes in the life of Siegfried. On the wall facing the window, his return to the castle of King Gunther at Worms. The large frescoes are, his return from the Saxon war; the arrival of Brunhilde at Worms; the marriage of Chriemhild and Siegfried, by which the mysteries of the poem are unraveled.

*The Chamber of Treachery.*—On the cell-

ing Chriemhild's Dream: her falcon devoured by two eagles, and the Niebelungs' treasure guarded by gnomes. Above the doors—1. Chriemhild points out to Hagen the spot where Siegfried is vulnerable, for the purpose of better protecting him; 2. The departure of Siegfried for the chase; 3. Sigismunde apprised of the death of his son, Siegfried; 4. Hagen throws into the Rhine the treasure of the Niebelungs. The four large pictures represent—1. The quarrel of the two queens, Chriemhild and Brunhilde, at the door of the Munster; 2. The murder of Siegfried by Hagen at the brook; 3. Chriemhild, in going to the church, discovers the dead body of Siegfried before the door; 4. She recognizes that Hagen is the murderer of her husband, because at his entrance the wounds bleed afresh.

*The Chamber of Revenge* represents the extermination of this heroic race, in consequence of the bloody revenge of Chriemhild. The mermaids are again represented on the ceiling, which contains a fulfillment of their prophecy. The principal pictures are, Chriemhild reproaches Hagen with his treason; combat on the ladder during the burning of the palace; Dietrich overcomes Hagen; Chriemhild kills Hagen, and is at last slain by Hildebrande.

The fifth and last chamber is that of *Lamentations*, which represents the surviving actors in the drama mourning over the events, and relating them to the Bishop of Passau. This closes our description of one of the most interesting palaces in Europe.

*The Arcades of the Hofgarten*, or garden of the Court, which are situated on the north side of the Residenz, are considered one of the sights of Munich. The park or garden was laid out by Maximilian I. in 1614, but is much changed since that time; whereas in former times it contained 128 fountains, it now contains but four. In the centre of the park is a building called the Temple of the Fountain, surmounted with a statue of Bavaria in bronze. The principal ornaments of the garden, however, are the frescoes of the arcades, and the bazars, collections of works of art, cafés, shops, dining and supper rooms, which border its margin. During the summer months the military band plays certain days in the week, when, if the day be lovely, all the world turns out. The historical frescoes are twelve in number, and represent the

most important events in the history of the reign of the house of Wittelsbach. There are also twenty-eight landscape frescoes, painted by Rottman, which represent scenes in Italy and the island of Sicily, with poetical inscriptions explanatory of the subjects, written by his majesty King Louis. Notice here the united collection on the north side of the garden: it consists of Chinese, Egyptian, Roman, and Indian antiquities, which well deserve a visit.

*The Pinacothek, or Picture-gallery* (open every day in the week except Saturday), was erected between the years 1826 and 1836, by L. de Klenze. It is an immense building, in the style of a Roman palace, and from every point of view has a truly appropriate and magnificent appearance. The principal façade is ornamented with 24 statues of the most celebrated painters, modeled by Schwanthaler.

The gallery of paintings occupies the first floor after ascending from the vestibule, which is supported by four Ionic columns. The gallery founded by Maximilian I., augmented by the King Maximilian Joseph, and enriched with important acquisitions by the King Louis (1827), is actually one of the finest galleries of Europe. In nine halls and twenty-three cabinets are found nearly thirteen hundred paintings.

*Hall of the Founders.*—The walls are hung with the portraits of the sovereigns who have contributed most largely to the formation of the gallery, viz., the electors Maximilian I., Max. Emanuel, Johann Wilhelm, founder of the Dusseldorf Gallery; Karl Theodore, of the Palatinate; and the kings Maximilian, Joseph I., and Ludwig I.

*First Hall.*—This contains the paintings of the ancient upper German school, from the time of its foundation to the middle of the 16th century. The most important are the following: Albert Dürer—The likeness of an armed Cavalier (1), the Nativity of Christ (78), Burial of Christ (66); Descent from the Cross (84), by Michael Wöhlgemuth; the Adulteress before Christ (56), portrait of the Count Fugger (62), St. Peter and St. John (71), St. Paul and St. Mark (76), Jesus on the Mount of Olives (5), by John Holbein the elder.

*Second Hall.*—The paintings contained in this apartment are mostly from the old, the rest from the later German school. A

portrait of Man (77), by Holbein the younger; the Misers (95); Venus and Cupid (97); Saint Dominico receiving the rosary from the Holy Virgin (100), by Loth; the Month of May (116), by Sandrart; the Month of June (117); the Archangel Gabriel with a boy (118); the Holy Virgin with the infant Jesus is seated on a throne, St. Rosalie on one side, and St. Dominico on the other (119); portrait of the celebrated mathematician, John Neudorfer, who, sitting on a table, is instructing his son (120); Lazarus in the bosom of Abraham, and the rich man in the flames of Hell (149); a Money-changer (80), by Quinten Matsys.

*Third Hall.*—This contains pictures of the Netherland school to the end of the 17th century: Resurrection of Lazarus (187); portrait of the organist, Henry Liberti, of Antwerp (193); Stag Hunt (208); portrait of the Elector John Guillaume on horseback; Abraham (228); Christ taking leave of the Virgin Mary (84).

*Fourth Hall.*—This contains ninety-five paintings, all by Rubens. The gems are, No. 249, Reconciliation of the Sabines with the Romans; 250, portrait of Don Ferdinand, infant of Spain, and brother of King Philip IV.; 256, portrait of the artist, with that of his first wife, Elizabeth Brants; 269, the Massacre of the Holy Innocents; 258, the celebrated large picture of the Last Judgment, 20 by 14 feet; 260, portrait of Helen Forman, Rubens's second wife; 278, Susanna at the Bath; 274, a Wild-boar Chase: the animals are painted by Snyders; 287, Rubens in his garden at Antwerp, with his wife and son; 289, the Nymphs of Diana asleep in the forest.

*Fifth Hall.*—This saloon contains the gems of the Dutch school, and many portraits of distinguished beauty by Rembrandt, viz., 329, 335, 343, and 349. No. 344, Cimon in Prison, his daughter nourishing him, by Honthorst; 310, an Angel delivering St. Peter from Prison, by the same artist; 317, a Wild-boar Hunt, by Snyders; 331, portrait of Van Dyck's wife, by himself; 342, the Prodigal Son at table with Courtesans.

*Sixth Hall.*—This saloon contains some gems by Murillo, Nos. 348, 349, 357, 358. These are unsurpassed delineations of beggar children. Notice the old woman examining the boy's head, not a very tempt-

ing occupation, No. 376. No. 392 is the portrait of Mme. de la Vallière as St. Madeleine. 396, Sunset at Rome, by Horace Vernet. 407, Sunrise, by Claude Lorraine. There are a large number of gems by this artist in this saloon, as well as by Joseph Vernet and Poussin. 420, St. John in the Island of Patmos.

Saloons 7, 8, and 9 contain the gems of the Italian school. In No. 7 we would particularly notice 469, the Virgin Mary, with the Savior and two saints, by Correggio; 421, the Crowning of Christ, by Guercino; 471, the Penitent Magdalen, by Carlo Dolce; 477, the Massacre of the Innocents, by Carraccio.

In the eighth saloon there are several gems by Paul Veronese: 485, his Holy Family, and 487, his Death of Cleopatra; 518, the Woman taken in Adultery, by the same; 522, Susanna and the Elders, by Domenichino, a splendid composition; 527, the Assumption of the Virgin, by Guido, proved beyond a doubt: some critics, to establish a reputation by questioning every picture's identity, pretend to doubt it; 532, Christ crowned with Thorns, by Caravaggio.

The ninth saloon contains some glorious pictures, including three by Raphael, the largest, 534, a Holy Family; 584, the same subject, similar to the Madonna della Seggiola at Florence; and 581, his Portrait. 546, Leonardo da Vinci; 538, the Dead Christ on the knees of the Virgin; 575 represents the Holy Virgin worshipping the child Jesus.

*The Cabinets.*—The first six of these cabinets embrace the schools of the Lower Rhine. The first and second contain fine works by Wilhelm von Cologne and Israel van Mekenem. The third, fourth, and fifth cabinets are the works of Johann von Eyck, Johann Hernling, and Schoreel. In the sixth are found several small paintings by Hemskerk, as 96, a Crucifixion, and 105, John in the Wilderness. The seventh cabinet contains the paintings from the Upper German school: 120, portrait of Oswald Kreb, by Dürer; 142, the Holy Virgin; 128, portrait of Dürer's Father at seventy years of age; 150, portrait of the Princess Marie Jacqueline of Baden, wife of Duke William IV. In the eighth cabinet are some handsome paintings of the Netherland school: 153, Mater Dolorosa, by Dürer;

161, the Dying Virgin, by Dürer; 169, Victory of Alexander the Great over Darius in the battle of Arbela, by Altdorfer; 175 and 187 are handsome pictures of an old man and an old woman, by Denner. The ninth, tenth, and eleventh cabinets contain, for the most part, the works of Teniers, Veen, Rembrandt, and Brouwer. In the twelfth cabinet are found thirty-nine paintings by Rubens, mostly taken from the life of Mary de' Médicis. In the thirteenth cabinet are found several paintings by Anton van Dyck. 367, a Gothic Church, by Vliet; 374 and 375, Landscapes, by Kabel and Wynants; 359, a Servant-maid, by Gerard Dow. The fourteenth and fifteenth cabinets contain some very handsome paintings of the Netherland school. The sixteenth cabinet contains only the works of Adrian van der Werff. Most of them are taken from the life and sufferings of Christ, besides some portraits of the Elector of the Palatinate, Johann Wilhelm, and the electress. 477, Abraham and Hagar. The seventeenth cabinet—506 and 512 represent two landscapes, by Pölenburg; 528, a Knife-grinder, by Weenix.

The eighteenth cabinet contains some very fine mosaics and fresco paintings. In the nineteenth cabinet are found only a few paintings, from the Italian and Byzantine schools, by Masaccio, Giotto, Pisano, and Cimabue. The twentieth, twenty-first, and twenty-second contain some very fine works of the Italian school; but those of the twenty-third are of an inferior kind.

*The Cabinet of Copper-plate.*—This cabinet, which was founded by Karl Theodore, and enlarged by Maximilian Joseph, occupies the first floor of the Pinacothek. The whole collection, which embraces some of the finest and rarest works of the best masters, from the earliest date to the present day, is arranged in the order of the schools, which are explained by a catalogue contained in the establishment. It is open every day in the week except Saturday.

*The Cabinet of Designs.*—This cabinet contains about nine thousand of the original designs of Raphael, Correggio, Michael Angelo, Fra Bartolomeo, Giulio Romano, Mantegna, Holbein, Albert Dürer, Rembrandt, and others. Lately, this collection has been enriched by some works of Maurice Kugendas, drawn by him during his travels through South America.

*The Cabinet of Grecian and Etruscan Vases.*—This rich collection, formed by King Louis, occupies five saloons. The modern paintings which adorn these walls were copied from ancient drawings found in the Etruscan tombs: they represent funeral rites, marriages, and festivals. The most part of the vases of terra-cotta were found in Sicily and Greece: they date from the 6th century before Christ. They are composed of funeral vases, destined only for solemn ceremonies and for graves; gymnastic vases, given as prizes in public games; and nuptial vases, given as wedding presents. Their species are very diversified.

*The New Pinacothek*, which is intended to receive the pictures of modern painters: it is two stories high, and contains 52 rooms. The exterior walls are decorated with colossal frescoes by Nilson, from designs by Kaulbach. As you enter the building, notice the colossal model of Bavaria standing on the triumphal car, drawn by four lions. This work, in bronze, decorates the Gate of Victory in Ludwig's-strasse. On the ground floor may be seen a fine collection of paintings on porcelain, which comprise many of the gems of the Old Pinacothek. Here is also seen the portrait of Lola Montez, removed from the gallery of beauties. In the first saloon notice the large portrait of Ludwig I., by Kaulbach. In the centre of the room is placed a large malachite vase, a present from the Emperor Nicholas of Russia; also a table of porphyry, containing vases of the same marble, presented by Charles XIV. of Sweden. Room No. 2 contains Schorn's great picture of the "Deluge," which he left unfinished. This, with Kaulbach's "Destruction of Jerusalem," are considered the gems of the gallery. No. 4 contains Piloty's great painting of the astronomer Seni near the dead body of Wallenstein, and Achenbach's *Tempest at Sea*. No. 6 contains Rottman's 23 Grecian landscapes, painted on the walls in encaustic. In addition to these six large saloons, there are six small, and fourteen cabinets. No. 3 of the small saloons is well worth particular attention; the walls are painted by Kaulbach, and from these paintings Nilson took the designs for the large frescoes which adorn the outside of the building. The subjects are—No. 32. King Ludwig surrounded by Artists and Savans;

33. The Artists of modern Rome; Artists receiving the Orders of the King; the Combat against Bad Taste; the Artists executing the Ideas of the King; a Fête of the Arts, in which they crown the statue of the King; the allegorical figures of Architecture, Sculpture, and Bronze Casting; Painting in Fresco, Painting on Glass, and Painting on Porcelain; the Manufacture of Glass Painting; the Royal Foundry in full operation; Presentation of the Artists' Album to the King. Between the windows, on the north side, are colossal portraits of fourteen of the greatest artists of modern times, viz., Schraudolph, Kaulbach, Schorn, Schwanthaler, Zudland, Rottman, Hess, Schnorr, Gaertner, P. Hess, Ohlmüller, Cornelius, Klenz, and Thorwaldsen.

*Glyptothek*, or Sculpture-gallery, opened in 1830 by King Ludwig. Open Mondays, Wednesdays, and Saturdays, from 8 to 12, and from 2 to 4. This building is in the Ionic order, and is one of the most chaste and beautiful buildings in Munich. It is surrounded by a handsomely laid-out garden. The front is ornamented with sculpture, corresponding with the Greek style, that is, niches instead of windows, in which stand, on the front, the statues of Vulcan, Phidias, Prometheus, Pericles, Hadrian, and Dædalus. In the niches on the east side were placed, in 1857, the statue of Canova, with the bust of Paris, by Thorwaldsen; Rauch, with a statuette of the King Maximilian Joseph, by Tenerani; and in the year 1859, Schwanthaler, with the statuette of Bavaria; and of Gibson, by Brugger. The paintings and decorations of the interior are most exquisite. The sculptures are arranged in chronological order, commencing with Egypt, the cradle of sculpture, and the basis of the Grecian art, which was brought to such a high state of perfection in Italy about the time of Praxiteles. The collection occupies 12 rooms; each room is devoted to a particular epoch in the art, and is ornamented in keeping with its contents. The floors are of marble, the ceilings richly frescoed, and the walls are painted with variegated colors, in imitation of marble. Room No. 1 contains Egyptian antiquities; 2, Greek and Etruscan; 3, the valuable marbles from the Temple Jupiter Panhellenius, Ægina: they are considered the most valuable sculptures of ancient art that have reached us; 4, the

Hall of Apollo, containing works of the school of Phidias: this room takes its name from the principal figure which occupies a place in it, "the Apollo Cetharæus," or Apollo of the Harp, formerly named the Barberini Muse, and is an exquisite piece of sculpture; No. 5, the Hall of Bacchus, contains the Barberini Faun, or "Sleeping Satyr;" it is considered from the chisel of either Scopas or Praxiteles, and was found in the ditch of the castle of St. Angelo, at Rome, supposed to have been hurled from the top of the wall by the Greeks when defending themselves against the Goths; the 6th, or Hall of the Sons of Niobe: the most attractive figure in the room is that of the kneeling Niobe, which, although armless and headless, speaks with a most remarkable truthfulness to life.

Nos. 7 and 8 do not contain any sculpture, but they are ornamented with frescoes by Cornelius and his pupils, illustrating the destruction of Troy by Homer. No. 7, the Hall of the Gods, which represents the three kingdoms of the Ancient Mythology, viz., Jupiter, Pluto, and Neptune. The Trojan Hall (No. 8) is separated from the last by a small vestibule, which contains some glorious frescoes: notice Prometheus, having formed man, Minerva gives him life. The principal frescoes represent the events which gave rise to the Trojan war. No. 9, the Hall of the Heroes: notice here the statue of Alexander the Great, No. 157. Hall of the Romans (No. 10) is the largest and most splendid in the Glyptothek, and is filled with gems of Roman art, sarcophagi, altars, busts, and reliefs. No. 11, Hall of Colored Sculpture: notice the bronze statue of Proserpine, the black and white marble statue of Ceres. No. 12, the Modern Hall, containing works of the present day. In the centre of this room stands Thorwaldsen's statue of Adonis; Venus and Paris, by Canova; Louis I., king of Bavaria, by Thorwaldsen; and numerous other gems by modern artists.

A catalogue is for sale, and will be found very serviceable.

*Propylæen.*—This chaste, substantial, and elegant structure is just finished (1863). It occupies the northwest side of the square on which stands the Glyptothek and *Ausstellungsgebäude*, or Palace of Fine Arts. It is built after the Doric order of architecture, that the three buildings in the square

may represent severally the three Grecian orders—Corinthian, Doric, and Ionic. The Propylæen is a triple archway, which leads to the Nymphenburg, a royal summer residence. The models of the relief in the frieze were executed by Schwanthaler before his death; the marble is by his cousin, X. Schwanthaler. This splendid composition is considered the late artist's masterpiece. The side toward the country represents, first, the centre figure, Victorious Helas; on the right and left appear figures of Victorious, with trophies of both land and sea: farther to the right, groups of combatants and vanquished warriors; a priest; a wife rescuing her child from a barbarian; a colossal goddess. On the left, a young hero avenging the loss of his wife; a dying chieftain; a youth rowing a boat; a fire-god setting ships on fire, etc. On the side toward the city we see, in the centre, Otho, late king of Greece (who is a Bavarian prince), surrounded by figures of warriors, of Peace, Religion, Science, Poetry, tradesmen, and agriculturists. The original models may be seen at the *atelier* of X. Schwanthaler. There are several private collections of pictures in Munich well deserving notice, but the hours when they may be seen being uncertain, travelers are referred to the gallery of Wimmer & Co. for particulars. In the *Old Picture-gallery* is deposited the united collection of antiquities; and the University, formerly the Jesuits' College, contains all the specimens of coins and medals, and Museum of Natural History. The fossil collection, situated on the ground floor, is very fine.

*Wimmer & Co.'s Collection of Fine Arts*, No. 8 Briennerstrasse, the largest establishment of works of art not only in Munich, but in Germany. The gallery of art consists of different branches: eight rooms with modern paintings by the best Munich artists. A large and handsome gallery especially for paintings in porcelain, containing over two hundred of the finest copies from celebrated paintings in the European galleries.

As Munich is the most celebrated city in Europe for its paintings on porcelain, so is the Wimmer collection the most celebrated, not only for the number of its paintings, but for their beauty and uncommon size of plates. These paintings received the medal at the last London International

**Exhibition.** Other saloons are devoted to a large collection of first-rate copies in oil of the best pictures in the Munich galleries. This gallery extends over 6000 square feet.

The department for paintings on glass contains a number of the finest specimens of this beautiful kind of art, for which Munich is so famous. All kinds of engravings, photographs, the very perfection of the art, are to be seen here in large variety.

This exhibition, containing all branches of fine arts, with the exception of sculpture, is decidedly deserving of a visit from every traveler in Europe; and to it the fine galleries of our Stewarts, Lennoxes, Aspinwalls, Belmonts, and other leading citizens and patrons of the fine arts, are indebted for many of their gems.

It may not be generally known that Munich is at the head of all cities in the world for photography. Such, nevertheless, is the fact. All branches of the arts, however, are carried to a greater state of perfection here than elsewhere; and the photographs of Munich are as far in advance of the photographs of Paris, as those of New York are to those of London. The great establishment of Munich is that of Franz Hanfstengl, No. 4 B Maximiliansstrasse. He has on exhibition some photographic copies of the celebrated works of Dresden and Munich. His work represents the very highest perfection of the art, being mostly by a new process called chromophotography, which combines the most exact likeness with the softness and finish of the most exquisite ivory miniature, and the plastic roundness of an oil painting. Mr. Hanfstengl possesses the privilege of taking photographic copies of the pictures in the Munich galleries; numerous specimens may here be seen. This, we suppose, is one of the finest photographic establishments on the Continent.

Among the book and print sellers in Munich, the establishment of Mr. Hermann Manz, book and print seller to his majesty the King of Bavaria, keeps the first place. A well-selected stock of modern books in all languages, original photographs from the most renowned pictures in European galleries, religious chromos of all sizes, maps, guide-books, etc., etc., may be found there. The establishment is at No. 8 Briennr Street,

close to Wimmer & Co.'s gallery of fine arts.

The Museum of Schwanthaler, Bavaria's greatest sculptor, so early taken away from the scenes of his labors and triumphs, should now be visited. It is situated in the street that bears his name, No. 90. Schwanthaler was not only known in Munich, but all Europe mourned his loss, as she formerly rung with his praises. By his will he bequeathed a portion of his studio to the city of Munich. He died at the early age of 47, and here may be seen what he accomplished in so short a time. Here are the models of his many masterpieces, which were executed in marble and bronze during his brief but great career: some of them were lost, but those which are now exposed, of which there is a catalogue, number about two hundred. His cousin, Xavier Schwanthaler, now conducts the business at the old *atelier*, where the finished models of the Propylæa may be seen.

*Hofbräuhaus*, or Royal Brewery, near the Four Seasons hotel, Platzl, will well repay a visit, whether you drink beer or not. Its beer is very celebrated. The peculiarity of this establishment is that all that is brewed is drunk on the spot. Five hundred persons are often seen drinking here at one time. Every person is obliged to get his own mug, hold it under the running water, carry it to the person who fills it, pay for it, and then find a seat, which is often very difficult. Each mug, which is of stone, and numbered, holds about two and a half pints, and costs four cents. Many Germans will drink five and six gallons of this beer in a day; but it is a most delicious beverage, and tastes entirely different from other beers.

Near this the celebrated Bock beer is manufactured, which also has a great reputation in Munich.

The *Public Library* of Munich, next to Paris, is the largest in the world. The building is of immense extent, and three stories in height. It is said to contain 800,000 volumes, 23,000 MSS., a collection of engravings which amount to 800,000, and 10,000 Greek and Roman coins. Among the many valuable relics in this library is the Bible of Luther, which contains his own and Melancthon's portraits. The su-

perb Reading Hall is adorned with the busts of the Dukes of Bavaria.

The manuscripts, which are of artist-like, historic, or intrinsic value, are preserved with great care in the Hall of "Cimelien;" the most important of which are the following: the Tables of Wax, after the manner of the Roman tables of the 15th century; Codex Purpureus; the Gospels, written in gold and silver on purple vellum of the 9th century; the Codex Alaricianus, of the 6th century; Codex traditionum Ecclesiae Kavenensis, on papyrus of the 10th century; a most superb Bible and Missals, given to the Cathedral of Bamberg by the Emperor St. Henry; O. Lasso's Seven Penitential Psalms; Schah-Nameh, a heroic Persian poem by Fudusi, ornamented with miniatures; a Prayer-book, printed in 1515, with drawings on the margin by Dürer and Cranach; the Tournament of Duke William IV.

The *Monuments* of Munich are numerous, the principal of which is the gigantic bronze statue of Bavaria, modeled by Schwanthaler, Bavaria's greatest sculptor, and cast in bronze at the Royal Foundry by Miller. This statue, which is considered the most elaborate and comprehensive of the kind in the world, stands on a granite pedestal thirty feet high, the top of which is reached by 49 steps. The statue itself stands sixty-six feet high, and seventy-eight tons of metal were used in the casting. It was commenced in 1844, and finished in 1850. The material is mostly the cannon captured from different nations; the principal were the Turkish guns taken at the battle of Navarino. In the figure's left hand is a wreath of glory, in her right a sword adorned with circling laurels, prepared to crown all those found worthy of such glory. The attitude of this commanding figure is exceedingly fine. She is clothed in flowing garments and a fur tunic. At her side stands the Bavarian lion, of colossal size. In the rear of the statue a bronze door is placed, through which you pass up a flight of stairs to the top of the pedestal; then another, of iron, to the inside of the head, where eight persons can comfortably sit at one time. It is said that the day on which it was raised to its place twenty-nine men and two boys were in the head,

and that, amid the universal joy and astonishment of the multitude, they emerged from one of the locks of Bavaria's hair, and one after another descended a long ladder. On one of the locks which represent hair is the following inscription in German: "This colossal statue, erected by Ludwig I., king of Bavaria, was designed and modeled by Ludwig von Schwanthaler, and was cast in bronze, and executed between the years 1844 and 1850, by Ferdinand Miller." The arms are 24 feet 9 inches long, the nose 1 foot 11 inches, the mouth 15 inches wide, and the eyes 11 inches. The total cost of the statue, not comprising the pedestal, was \$97,000. Ladies with delicate nerves had better not make the ascent into the head during the summer months, as the great heat of the bronze often causes them to faint. To restore them there is impossible, and it is by no means expeditious under the circumstances. Surrounding the statue, something in the form of a horse, is the Ruhmeshalle, or Hall of Glory. The centre front is 214 feet long, the sides 93 feet; it is 60 feet high, including the base. There are 48 pillars, in the Doric, each 24 feet high, between which are seen affixed to the wall busts of Bavaria's greatest men. The ends of the two wings are adorned with four female figures, by Schwanthaler, which represent the four provinces of Bavaria, viz., Bavaria, the Palatinate, Franconia, and Swabia. The frieze is ornamented with forty-four victories, between which are placed forty-eight figures—Industry, Science, and the Arts. The whole is situated a short distance out of town, on an elevated spot in the Theresian Meadows, where the annual October Volk-fest takes place, and contiguous to the race-course.

In front of the *Neubau*, or New Palace, in Max-Joseph Platz, is the monument of the king Maximilian Joseph I. It is of colossal size, cast in bronze, and represents the king seated on a throne. It is from the designs of Rauch, of Berlin. In the new Maximilian Street, opposite the Government Palace, notice the monument erected to General Deroy, who died on the battle-field of Polotzk in 1812.

In the Wittelsbach Platz, near which stands the palace, deserving a visit, notice the magnificent equestrian statue erected



to the Elector Maximilian I. The pedestal is of marble, the horse and rider bronze. It was modeled by Schwanthaler, and cast by Stiglmayer. On the Carolinen Platz, surrounded by gardens and beautiful residences, is a splendid bronze obelisk erected by Ludwig to the Bavarians who fell in the Russian campaign of 1812.

The *Siegesthor*, or Gate of Victory, situated at the end of the Ludwigstrasse, was finished in 1850, and is a most exquisite monument: it was built after the model of Constantine's triumphal arch at Rome, and dedicated to the Bavarian army by King Ludwig. The arch is crowned by a colossal statue of Bavaria in a triumphal chariot, harnessed with four Bavarian lions, the whole executed in bronze from designs by Von Wagner. At the other end of this beautiful street notice the *Feldherrnhalle*, or Hall of the Marshals, with the bronze statues of General Tilly and Prince Carl Wrede.

In *Marienplatz*, or Market-place, stands one of the oldest monuments of Munich: it is a pillar of red marble, crowned with a bronze statue of the Virgin and Child, and is called *Marien-Säule*. It was erected by Maximilian I. in 1633, in memory of the victory gained by him over Frederick, the elector palatine. There are several fine monuments, some of them erected recently, on the *Promenadenplatz*.

The Churches of Munich are very interesting, but do not compare with the picture-galleries in point of interest. The principal is the Cathedral, or *Frauenkirche*, which was founded at the end of the 13th century. The present building was finished at the end of the 15th: it is surmounted by two tall towers, varying, according to different authors, from 318 to 335 feet in height. The most remarkable monument in the church, and one deserving particular attention, is the tomb of the Emperor Louis of Bavaria, erected to his memory by the Elector Maximilian I. in the year 1622; and in the catafalque beneath repose the remains of the Bavarian royal family from 1295 to 1626. The organ is remarkable for its size and tone. A very fine picture of the Assumption, by P. Candide, may be seen over the high altar.

*Michaelshofkirche*, or Jesuit's Church of St. Michael, erected for the Jesuits by Duke William V. The interior of the church is in the Corinthian style, highly ornamented. The altar-piece is by Schwartz, and represents the Fall of the Angels. The great attraction of the church is Thorwaldsen's monument to Eugène Beauharnais, duke of Leuchtenberg, former vice-king of Italy, erected to his memory by his widow, daughter of the King Max-Joseph: it is of pure Carrara marble. The prince is represented standing, dressed in a plain toga, before the door of the tomb: his left hand on his heart, in his right he holds a crown of laurels. At his feet lie the iron crown of Italy, his helmet, and armor. To his right stands the Muse of History, and to his left the Genius of Death and Immortality. The tower of this church fell down in the course of its erection, and has not since been finished.

The *Theatiner-Hofkirche*, situated in Ludwigstrasse, was built by Adelaide, wife of the Elector Ferdinand Maria, in pursuance of a vow so to do should she be blessed with an heir to the throne, having been married eight years without that event having taken place. The altar-piece represents Adelaide, her husband, and son offering up thanks to St. Cajetan. There is a Descent from the Cross, by Tintoretta. All the royal family, from Ferdinand Maria to Maximilian Joseph, are interred beneath the church. Notice particularly the tomb of the Princess Josephine Max Caroline, who died at the age of 11 years: it is executed by Eberhard from designs by Klenze.

The *Basilica of St. Bonifacius*, situated on Carlsstrasse, was constructed at the expense of King Ludwig, to commemorate the twenty-fifth anniversary of his marriage, or silver wedding. The first stone was laid October 12, 1835, and it was consecrated in November, 1850. It is 262 feet long by 125 wide and 80 high. The interior is divided into five naves by 66 marble columns, with richly-ornamented capitals. The walls are most beautifully frescoed by Hess and his scholars. The upper pictures in the middle nave, 36 in number, represent the spread of Christianity in Germany. The twelve large pictures represent episodes in the life of St. Bonifacius, the most influential of all the German

saints. The ten smaller pictures represent the less important events of his life. In the niche behind the high altar notice the magnificent fresco of the Savior surrounded by a glory of angels: beneath are the saints and martyrs. In the centre, St. Boniface; to his right and left, those saints who have in particular labored for the advancement of Christianity in Bavaria. All of these frescoes are of a depth and freshness of coloring which oil painting can never attain; and the whole interior is considered one of the most beautiful creations of modern art. To the right, after you enter the church, notice a sarcophagus in marble: it is destined to contain the body of Ludwig I. after his death. His queen, Thérèse, who died in 1854, now lies here.

*Ludwigskirche*, or church of St. Louis, in Ludwigstrasse, is 230 feet long, 150 broad, and has two towers which rise to the height of 220 feet. The front is ornamented with statues of Christ and the four Evangelists, by Schwanthaler, and colossal statues of St. Peter and St. Paul. The frescoes of the interior are most exquisite: they were designed by Cornelius. The lion, however, of the church is his great fresco of the Last Judgment, which was designed by him in Rome in 1835, and painted by himself in 1836, 1837, and 1838. It is surpassed by few pictures either in size or execution: it is 63 feet high and 39 wide.

The other churches are the parish church of *Maria Hilf*, on the other side of the river, in the suburb of Au; the chapel of *All Saints*, behind the palace; and the parish church of *St. Peter*, which is the oldest in Munich.

Visit the *Isar Thor*, one of the ancient entrances into the old city. It was restored by Gärtner in 1833, and decorated with a beautiful fresco.

One of the finest promenades and retreats in warm weather is the *English Garden*, which adjoins the Hofgarten before described; it is four miles long by half a mile wide. It was laid out by Karl Theodor, the elector, but owes its adornment principally to Maximilian Joseph I. Here we have beautiful meadows, magnificent groups of trees, lakes, fountains, running brooks, and shady walks. There are also bath-houses, temples, and pagodas.

At the end of the English Garden, on the right side of the Tsar River, is Dr.

Steinbacher's celebrated cure establishment Brunnthal, where, during twenty years past, patients have been cured with good effect by a new system—the Schroth-Priessnitz, in combination with Banting cure, electro-galvanism, gymnastics, etc. A new and beautiful bathing saloon has all the hydraulic improvements which are now known. The establishment is also much frequented in winter time.

The *Strasfarbeitshaus*, or Great Prison, as well as the *Public Cemetery*, will well repay a visit. The royal painting glass manufactory should also be visited; fee 12 kr. Some most remarkable sights may be seen at the *Anatomical Museum*; fee 24 kr. The principal theatres of Munich are the Theatre National and Royal or Court Theatre, in Max-Joseph Platz; the Theatre Royal of the Residenz; and the *Volks*, or People's Theatre, Gaertner Platz.

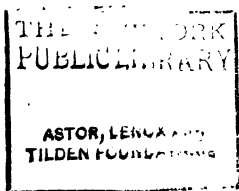
The principal excursions in the vicinity of Munich are, first, the royal palace of *Nymphenburg*, about three miles distant, connected with Munich by a very beautiful avenue of linden-trees. It is built something in the style of Versailles. It was commenced by the Elector Ferdinand Maria for his queen, Adelaide, in the year 1663. It is surrounded with the usual number of fountains, parks, gardens, etc. In one part of the side pavilions the royal porcelain factory is situated.

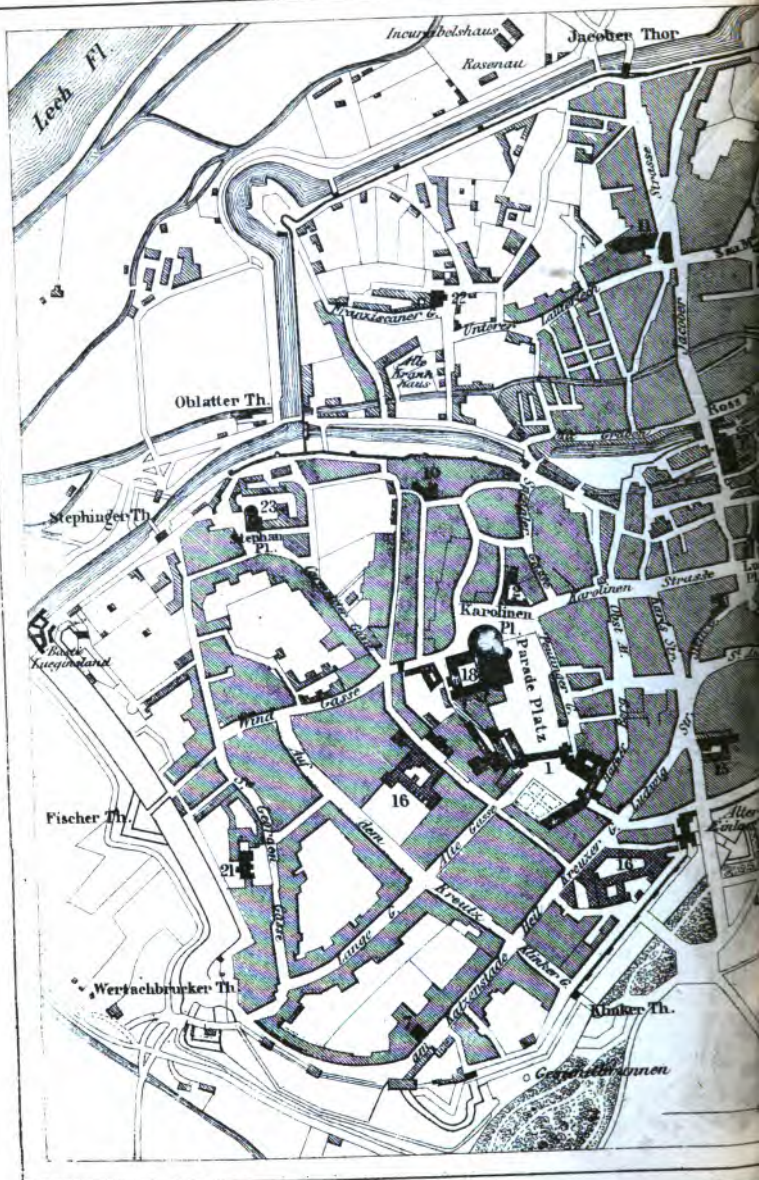
The royal palace of *Schleissheim*, about two hours' walk from Munich, will well repay a visit. It formerly contained a splendid gallery of paintings, but the principal paintings were removed to the Pinacothek some time since; there is still, however, a fine collection here.

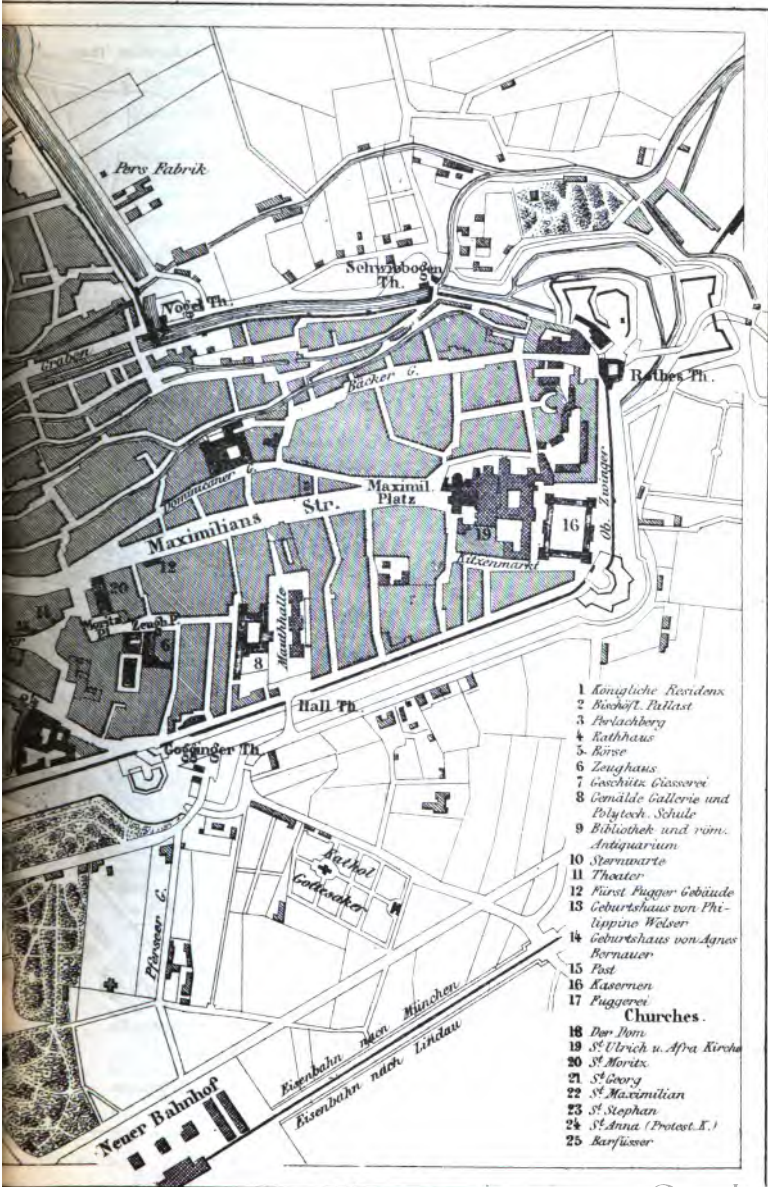
From Munich to Augsburg, distance 38 miles; time, 1 h. 35 m.; fare, 2 fl. 15 kr.

*Augsburg* is an important manufacturing town, situated on the River Lech, a branch of the Danube, in the western portion of the kingdom of Bavaria. It contains 43,000 inhabitants. Hotels are *H. Drei Mohren* and *H. Golden Traube*. The city was formerly surrounded by walls; they are now, however, razed to the ground, and laid out in very agreeable promenades. Augsburg is celebrated for the making of clocks, and its goldsmith and jewelry works.

The Bishop's Palace, or *Schloss*, is historically noted for containing the hall in which the Protestant Confession of Faith







- 1 Königliche Residenz
  - 2 Bischöf. Palast
  - 3 Porzellanberg
  - 4 Rathhaus
  - 5 Kirche
  - 6 Zeughaus
  - 7 Gewerh. Glasserei
  - 8 Gemälde-Galerie und Polytech. Schule
  - 9 Bibliothek und röm. Antiquarium
  - 10 Sternwarte
  - 11 Theater
  - 12 Fürst Pügger Gebäude
  - 13 Geburtshaus von Philippine Welsch
  - 14 Geburtshaus von Agnes Bernauer
  - 15 Post
  - 16 Kasernen
  - 17 Pügger
- Churches.**
- 18 Der Dom
  - 19 St. Ulrich u. Afra Kirche
  - 20 St. Moritz
  - 21 St. Georg
  - 22 St. Maximilian
  - 23 St. Stephan
  - 24 St. Anna (Protest. K.)
  - 25 Barfüsser

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was presented to the Emperor Charles V., 1530. Here also the interview between Martin Luther and the Cardinal of Gaeta took place in 1542. The *Cathedral* is an irregular building in the Byzantine style. The bas-reliefs on its bronze doors are very fine.

In Maximilianstrasse, which is the principal street in Augsburg, are three bronze fountains; two of them, by Adrian de Vries, are very interesting specimens of art.

The gallery of paintings situated in the old convent of St. Catharine contains very few works of art of any importance. It is open every day, in the morning. There are several pictures of Hans Holbein the elder, who was a native of Augsburg. The leading political paper in Germany, the *Allgemeine Zeitung*, is published here by the bookseller Baron Cotta.

Augsburg contains an historical souvenir in the house in which the Emperor Napoleon III. resided with his mother between the years 1821 and 1824. The house at the present time belongs to Count Fugger-Kirchberg-Weissenhorn. Prince Napoleon during that time attended the academy of St. Anne.

In the centre of Place Louis, near the Hôtel de Ville, stands the fountain of Augustus, with the statue of the Emperor Augustus, founder of the city, executed in bronze in 1599. The Fountains of Hercules and Mercury are also both executed in bronze.

To visit the Castle of *Hohenschwangau*, and examine its superb frescoes and glorious scenery, requires six hours' time from Augsburg—two, by rail, to Kempten, and four, by coach, to Fussen. The castle is about four miles from Fussen, and is situated on the top of a high rock. It was an old Roman castle, and was rebuilt and decorated by the present King of Bavaria when crown prince in 1832. The frescoes are most magnificent. The first floor is used by the queen, and consists of three saloons and three chambers. The second floor, occupied by his majesty the king, consists of six saloons. The third floor is reserved for the royal princes. The royal family usually reside here a few weeks every summer.

There are two routes from Augsburg to Frankfort. We shall describe both, and

the traveler can make his selection: the one by the fine old town of Nuremberg, Bamberg, and Wurzburg, making an excursion down the Danube to Ratisbon and the temple of Walhalla; the other, that laid down at the commencement of Route 18, viz., by Stuttgart, Carlsruhe, and Baden-Baden.

*From Augsburg to Donauworth*, on the Danube, distance 26 miles; time, 1 h. 15 m.; fare, 1 fl.

Steamers leave Donauworth every day in summer on the arrival of the cars from Munich; time, 8 hours; fare, 5 fl. 42 kr. During some dry seasons these steamers can not run for want of water.

After passing the towns of Neuburg and Ingolstadt, we arrive at the village of Heilheim, where the celebrated rampart begins called the *Devil's Wall*, a stone wall erected by the Emperor Probus. It stretches, or did stretch, across the country from the Rhine to the Danube, with a winding course of 200 miles. The object was to protect the Roman empire from the savage incursions of the northern barbarians. It was eventually overthrown by the Allemanni; and its scattered ruins are looked upon with the greatest awe by the superstitious peasant, who attributes their erection to fallen angels.

At the town of *Kelheim*, on the left bank of the river, the famous Ludwig Canal commences, connecting the Black Sea with the German Ocean.

*Ratisbon*, the *Castra Regina* of the Romans, contains 20,000 inhabitants. Principal hotel, *Goldnes Kreuz*. Barbara Blomberg, the mother of Don John of Austria, was chambermaid in this hotel. The room occupied by his father, the Emperor Charles V., is still fitted up in most elegant style for the reception of imperial guests, who always take up their quarters here when on a visit to Walhalla. It is beautifully situated on the Danube, at the point where the Regen empties its waters into that stream. It was for many centuries one of the most important of the imperial free cities, and was for one hundred and fifty years the seat of the Imperial Diets. It

is surrounded by ramparts, now in a somewhat dilapidated condition. The river is crossed by a stone bridge 1500 feet long. The city still retains considerable of its ancient commerce; formerly a large portion of the traffic of Europe passed through it, when the Holy Crusaders employed its boatmen to convey them down the Danube on their way to the Holy Land. Ratisbon is said to have sustained no less than seventeen sieges, several of them accompanied by bombardments, the last of which was when it surrendered to Napoleon in 1809, who was here wounded in the foot.

On several of the antique houses of Ratisbon one still can see the Eagle of the Empire, the Lion of St. Mark, and the different coats of arms of the principal nations of Europe, whose representatives formerly resided here in the Street of the Embassadors. Many of the ancient houses are defended with battlemented towers and loopholed walls: the highest are the Golden Tower, and the Tower of Goliath; on the last may be seen a large representation of the giant.

The principal building is the *Dome*, or Cathedral of St. Peter, a chef-d'œuvre of architecture and sculpture, commenced in 1275, and finished in the early part of the 17th century; it was restored in 1838. It is 335 feet long, 160 wide, and 125 high. The towers are still unfinished. The stained glass windows are done in Munich's modern style, and are very elegant. The church contains numerous monuments: notice especially that of Bishop Dalberg, designed by Canova; and the statue of the Virgin, which stands in the north aisle; also the bronze monument of Marguerite Tucher, by Vicher, a work of the early part of the 16th century. Make the ascent of the *Asses' Tower* (so called from the asses employed to carry the material up the inclined plane which was used for the construction of the building), from whence a magnificent view of the Alps, Danube, and the Temple of Walhalla may be obtained.

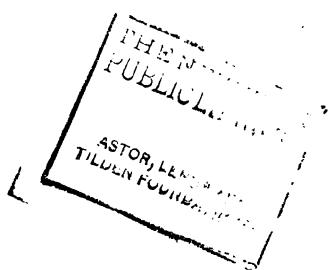
The *Rathhaus*, or Hôtel de Ville, in which the Germanic Diet held their sittings for 150 years, is a sombre and irregular edifice, erected during the 14th century. In addition to some other pictures, it contains numerous portraits of the principal men of the imperial city. In the more ancient portion of the building may be seen the Hall of the Diet, with its chairs, tables, and

benches as in the days of the empire. Visit by all means the dungeons and Chamber of Torture, which still remain as in the days when the refinement of cruelty was in its highest state of perfection; fee 18 kr.

The ruins of the church of *St. Emmeran* will well repay a visit. The abbey was changed in 1830 into a residence for the Prince of Thurn and Taxis. Visit the *Scotch Benedictine Church of St. James*. It was founded by a Benedictine monk named Marian, who was driven from Scotland during the usurpation of Macbeth in the 11th century: it contains some pictures, and a very good library; ladies not admitted.

To visit the *Temple of Walhalla* (the principal object in coming to Ratisbon) will occupy the day; price per seat in the omnibus, which leaves Ratisbon twice a day, to go and return, 24 kr.; time, 1½ hours. For horse and carriage, 8 fl.; two horses and carriage, 4 fl. *Walhalla*, or Temple of Fame, lies six miles to the eastward of Ratisbon; it is situated on a hill over three hundred feet high, which rises above the north bank of the Danube, and is seen at a great distance. It was erected by the late King of Bavaria, and designed to contain the statues and busts of the most distinguished men of Bavaria. The corner-stone was laid in 1830, and it was finished in twelve years, at an expense of one million of dollars. It is very similar in size and style to the Parthenon at Athens. The exterior is in the Doric, and interior in the Ionic style. It is constructed entirely of white marble, surrounded by 52 fluted Doric columns, the roof being of iron, covered with plates of copper. Its length is 218 feet, breadth 102, and height 60. The interior forms a saloon of 160 feet in length, 48 in breadth, and 52 in height. The four walls are divided in their height into two stories by a cornice, on which fourteen virgin warriors, in color and form of caryatides, executed by Schwanthaler, are carrying a superior entablature, richly ornamented in blue and gold. At the northern end, opposite the principal entrance, is a recess destined to contain the statue of the royal founder. Under the cornice runs a continuous frieze, by Wagner, representing a history of the Germanic race down to the introduction of Christianity. The side walls are divided into three compartments each; in these are placed Rauch's six figures of Victory,

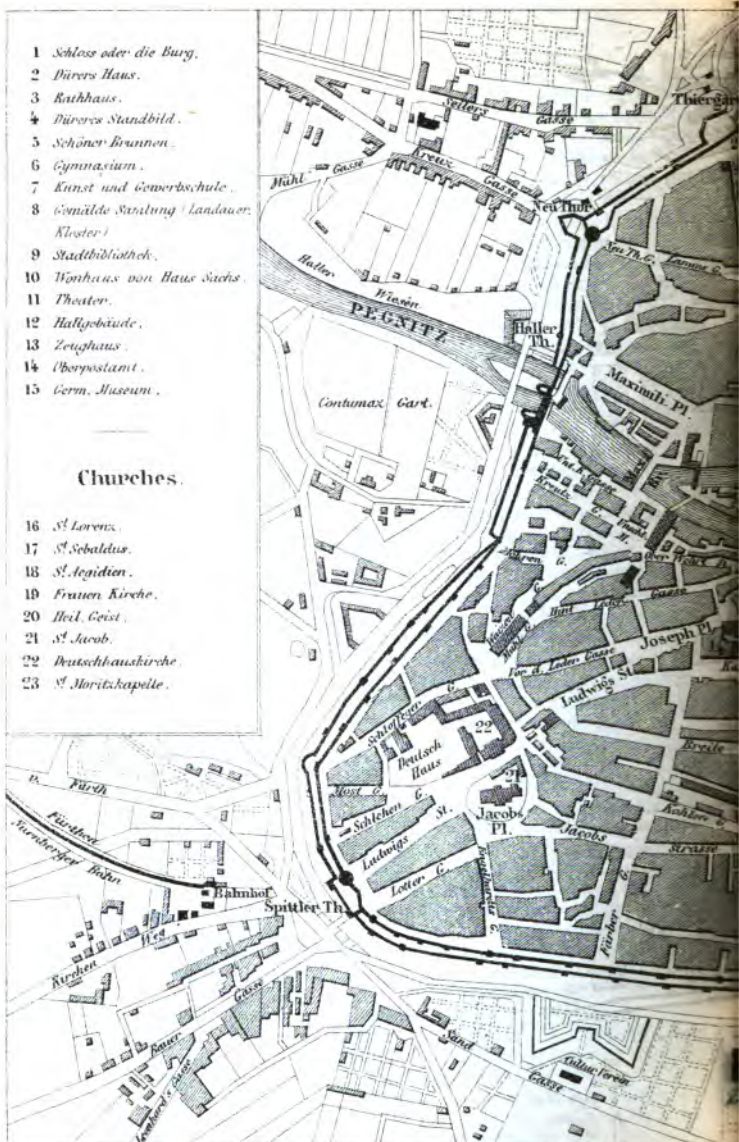




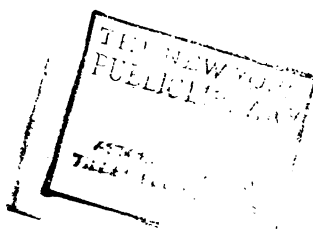
- 1 Schloss oder die Burg.
- 2 Bürgers Haus.
- 3 Rathhaus.
- 4 Bürgers Standbild.
- 5 Schöner Brunnen.
- 6 Gymnasium.
- 7 Kunst und Gewerbschule.
- 8 Gemälde-Sammlung (Landauer-Kloster).
- 9 Stadtbibliothek.
- 10 Wohnhaus von Hans Sachs.
- 11 Theater.
- 12 Rathgebäude.
- 13 Zeughaus.
- 14 Oberpostamt.
- 15 Germ. Museum.

### Churches.

- 16 St. Lorenz.
- 17 St. Sebaldus.
- 18 St. Agidien.
- 19 Frauen Kirche.
- 20 Heil. Geist.
- 21 St. Jacob.
- 22 Deutschhauskirche.
- 23 St. Moritzkapelle.







each worth 20,000 thalers. Over the frieze are sixty-four tablets let into the wall, with inscriptions in gold; beneath are the white marble brackets on which are placed the busts of the great and good whom Bavaria delights to honor. The pavement is of different colored marbles. The whole is lighted by ground-glass windows in the roof, and one window at the north end.

Among the 101 busts may be seen those of Catharine II. of Russia, Count Joseph Radetzky, Rubens, Van Dyck, Moritz von Sachen, Maria Theresa, Rudolph von Hapsburg, "Dr." Martin Luther, Mozart, Schiller, Goethe, Albert Dürer, Wallenstein, and Charlemagne. The impression created by a view of the magnificent temple is most profound.

At the village of *Donaustaf*, through which we pass, notice the castle of the Prince of Thurn and Taxis. There is a small hotel here, the *Walhalla*.

From *Donauporth* to Nuremberg, distance 85 miles; time, 8 hours; fare, 3 fl. A new road has been opened from Nuremberg to Frankfort; time, 8 hours.

Nuremberg is beautifully situated on the River Pegnitz, and contains 77,895 inhabitants, although during the Middle Ages, and in the height of its prosperity, it contained nearly 100,000. Hotel, *Bairischer Hof*—every thing of the best. Nuremberg was a free city of the empire till 1806, since which time it has belonged to Bavaria, and is now the second city, in point of size and importance, in the kingdom. It was celebrated during the Middle Ages as one of the richest cities in Europe, and still retains considerable of its former prosperity. It is now principally noted for the manufacture of childrens' toys, which are exported to all civilized countries; also for bronze, tin, and foil used by jewelers; lead-pencils are manufactured here at an extremely low price. The city is surrounded by ancient walls and turrets. The walls are encircled by a dry ditch, 100 feet wide and 50 deep. It is divided into two parts by the River Pegnitz, which is crossed by eight bridges. The two parts of the town are named after the two principal churches: St. Sebald's side, and St. Lawrence's side. The churches, monuments, and public and private edifices of Nuremberg, in spite of all the changes of centuries, remain almost unaltered, having escaped unharmed the

sieges, fires, and storms of war, to which most other cities of Europe have been subjected. The principal houses are mostly built of stone, in the most substantial manner, with singular gables, which front the street; the streets are narrow and tortuous. A few days may be spent here with interest.

The churches and public buildings of Nuremberg owe much to eminent painters and sculptors which she raised, such as Albert Dürer, his master Wohlgenuth, and pupils Kulmbach, Schaufelen, and Altdorfer; the sculptors Adam Kraft and Stoss, all known to-day as leading masters in their respective branches.

The fine Gothic church of *St. Lawrence* is the principal one in Nuremberg: it is dedicated to the gridiron saint of Spain. It was constructed between the years 1278 and 1477, of a rich brown freestone. Between the two towers is a magnificent portal, with numerous sculptures representing the Last Judgment, with scenes in the life and sufferings of the Savior. The bride's door, on the northern side, is also very magnificent. The interior of the church contains some magnificent carvings, gorgeous painted glass windows, mostly gifts to the church from noble families, whose coats of arms they contain. The principal object of attraction in the church is the immense stone *Sacramentshäuslein*, or Sanctuary, which contains the sacramental wafers: it is sixty-five feet high, and of very exquisite finish, as is also the more modern stone pulpit.

Notice the small statue of the Emperor Adolphus opposite the northern tower.

The Theatre, Museum, and Post-office are all on the St. Lawrence side of the river. After crossing the river we arrive at the Market-place, on the east side of which stands the *Frauenkirche*, or Notre Dame. It is open from 7 to 10 A.M.; was erected in the 14th century, and is adorned with numerous sculptures by Schonhover. The interior is highly ornamented with monuments, many of them having been removed from other churches of Nuremberg. Notice especially the Pergensdorfer monument, by Adam Kraft. Notice also the picture of the High Altar, which is one of the best in the city, painted at so early a date as the 14th century.

In front of the Notre Dame stands the

*Schöne Brunnen*, or Beautiful Fountain, the masterpiece of the brothers Schonhover. Behind Notre Dame stands another fountain, called the *Gänsemannchen*, or Goose Fountain, from the name of the market-place in which it stands.

As we proceed along the Burgstrasse we arrive on our right at the *Rathhaus*, or Hôtel de Ville, constructed in 1619. In the grand saloon, which is in the ancient portion of the building, and dates back to the year 1840, may be seen a fine picture by Albert Dürer, representing the triumphal cortège of the Emperor Maximilian. There is but little to be seen in the building at present; but could its dungeons or its torture-chambers, with their infernal instruments of torture, speak, they could describe frightful stories of civilization in the 16th century!

*St. Sebald's Church* (shown by the sacristan, fee 12 kr.) is the second finest church in Nuremberg, and is considered one of the finest in Germany. It was finished toward the close of the 14th century, all but the towers, which were not completed until the end of the 15th. Here again that celebrated sculptor in wood, Adam Krafft, has immortalized himself in the exterior decorations. Notice especially his Last Judgment on the southern side. The interior contains numerous gems in carving and sculpture. The principal object of attraction is Peter Vischer's Shrine of St. Sebald. It is said he and sons were employed on it for the space of thirteen years. Beneath the canopy, the relics of the miracle-working saint repose in an oaken box, incased with silver. There are nearly one hundred figures in bronze of different sizes, including the twelve apostles, the fathers of the Church, and numerous mythological figures. Under the coffin are bas-relief representations of the saint's various miracles, such as burning icicles, turning bread into stone, etc.

Opposite St. Sebald, on the northern side, is the *Picture-gallery* of Nuremberg, formerly the ancient chapel of St. Maurice. It contains nearly two hundred pictures of the Flemish and German school. Open to the public on Sundays and Wednesdays, and at other times for a fee of 24 kr. for a party.

In the Durerplatz is a fine bronze statue of that celebrated painter, by Rauch, of

Berlin: it was erected in 1840. The house where he was born, No. 876 Albert Dürer Street, still remains: it is occupied by a society of artists.

The *Burg*, or Castle, is built on a high rock, and occupies the most conspicuous position within the town. It is supposed to have been erected by Conrad III. in 1080, and was for a long time his favorite residence, as well as of many of his successors; fee 24 kr. Notice in the chapel the fine bas-reliefs. A portion of the castle has been recently fitted up as a royal residence. Among other paintings here there is a portrait of Albert Dürer: this is a copy; the original was stolen by the painter engaged to copy it and sold to the Elector of Bavaria, and the copy put in its place. In another portion of the castle there is an exhibition of the works of native artists. Notice the lime-tree in the court-yard: it is said to be over seven hundred years old.

Visit next the *Chapel of St. Giles* to see Vandyke's great painting of the *Dead Christ*. It is the altar-piece. The *Laudauer Kloster* contains some 200 pictures; the principal is the Banquet given on the occasion of the Peace of Westphalia, by Sandrart. There are also several works by Vischer and Albert Dürer in the collection. Open Sundays and Wednesdays, from 2 to 5 P.M.

A visit to the *Church-yard of St. John*, outside the walls, should be made. The monuments and grave-stones are all numbered, and many of them are very elegant. Among the number is that of the good and gentle Albert Dürer, who was brought to an untimely end by his scolding wife. In the 15th century a citizen of Nuremberg, Martin Ketzel, visited Jerusalem for the purpose of getting the exact distances between the various stages in going from Pilate's house to Calvary, that he might represent the various scenes in the Passion of the Savior between his own house, which is opposite Albert Dürer's, and the gate of the church-yard. After his return he discovered he had lost the measurement, when he again returned to the Holy Land, in company with Duke Otho of Bavaria, and brought back the proper distances, and erected seven stone pillars, each one containing a bas-relief, by Adam Krafft, of the different scenes in the Passion.

Several most important inventions have been made in Nuremberg. Gun-locks are said to have been first invented here, and some authors say the first playing-cards were manufactured here. The first paper-mill is said to have been built in Nuremberg; also the first watches made.

Gustavus Adolphus, with an immense army, was besieged here by Wallenstein for nearly three months, during which time thirty thousand of the besieged perished with hunger.

Nuremberg is the most animated of the ports of the Ludwig Canal.

From *Nuremberg to Bamberg*, distance 47 miles; time, 1 hour 40 minutes; fare 2 fl.

*Bamberg* is one of the most imposing cities in Southern Germany. It contains 26,000 inhabitants. Principal hotels are *Deutsches Haus* and *Bamberger Hof*. The *Dom*, or Cathedral, is the principal building; it was founded by the Emperor Henry II. in the early portion of the 11th century. The principal monument is the tomb of the royal founder and his empress, Kunigunde, in the centre of the nave. Notice on the right of the altar the monument to Bishop Ebnet, by Vischer of Nuremberg. It is of bronze, let into the wall. The *Schloss* and *Rathhaus* will repay a visit.

A short distance from the town, on the summit of a high hill, may be seen the ruins of the *Castle of Akenburg*, the residence of the famous robber knight Count Adelberg, who was betrayed by Bishop Hatto, of Mayence, into the hands of the Emperor Lewis; and it was here that Otho of Wittelsbach murdered the Emperor Philip II. In the dungeon where Berengarius died a prisoner you may now sit down and drink a glass of first-rate beer. The view from the donjon tower is very magnificent. There is a chapel fitted up in a portion of the castle.

From *Bamberg to Würzburg*, distance 63 miles; time, 2 hours 20 minutes; fare 4 fl. (Where class is not mentioned it is understood to mean *first class*; the second class is generally one third less.)

*Würzburg* is finely situated on the right bank of the *Maine*. It contains 26,500 inhabitants. Principal hotels are the *Adler* and *Kronprinz*. It is a strongly fortified town, with considerable manufactures, and is the seat of a University. It was long

the seat of a sovereign bishopric, and abounds in ecclesiastical antiquities. The *Dome-kirche*, or Cathedral, dates from the early part of the 10th century. It was built on the spot where the Irish St. Kilian suffered martyrdom. The interior walls are decorated with stucco, gilding, and marble effigies of the bishop princes of Würzburg. North of the *Dom* stands the *New Munster*, although built in the 11th century. To the east is situated the Royal Episcopal Palace, or *Residence*, built during an early period of the 18th century, after the style of Versailles. It was occupied for nine years by King Louis, when hereditary prince. The gardens of the palace are much used as a promenade.

The finest church in Würzburg is the *Marien-capelle*, or Church of Notre Dame, situated on the market-place, one of the gayest scenes of the city. It was finished in the early part of the 15th century, and restored to its original splendor in 1844. A Jewish synagogue formerly stood here, which, with its congregation, was burnt by the citizens in the 14th century.

The principal *sight* in Würzburg is the citadel of *Marienberg*, situated on a high hill on the left bank of the river. It completely commands the town, and was built at the same time with the other fortifications. The *Leistenwein* and *Steinberg* wines, the best of the *Franconia*, are produced in this vicinity.

An *eilwagen* leaves here daily for the mineral springs of *Kissingen*. Time, 8 hours, although the nearest point is at *Gemünden* station, 24 miles from Würzburg on our way to Frankfort.

*Kissingen* is situated in the *Franconian Saale*, at the bottom of a valley. Principal hotels are *H. de Russie*, *H. Schlatter*, and *H. de Saxe*. This was formerly a poor, miserable village, but since the discovery of its celebrated mineral waters it has rapidly increased in importance, and during the season its visitors often swell up to the number of 6000. One half million bottles of its waters are annually exported. There are three different springs: the *Rakoczy*, which is the kind exported, and is used for drinking; the *Pandur*, for bathing, excellent in cases of gout and chronic diseases; and the *Maxbrunnen*, which is similar to Seltzer water, and is usually prescribed for children.



Life here is rather monotonous when compared with Baden-Baden and other German watering-places, gambling being prohibited. A theatre, however, is open during the season. The mornings, from 6 to 8, are devoted to drinking the Rakoczy, and promenading, while the band performs, up to 1 o'clock, at which time all Kissingen dines, the fashionable and invalid world retiring from sight. After dinner, coffee and more promenading, supper, and to bed. A large quantity of salt is obtained from the saline springs a short distance up the valley. The walks and drives in the vicinity are very delightful.

From *Würzburg to Frankfort*, distance 82 miles; time, 4 hours; fee 5 fl. 21 kr.

We shall now continue our route from Munich to Frankfort, *via* Stuttgart, one of the most interesting capitals for its size in Europe.

From *Augsburg to Ulm*, distance 58 miles; time, 1 hour 50 minutes; fare 3 fl. 27 kr.

*Ulm* is the second town of importance in the kingdom of Württemberg, and one of the fortresses of the Germanic Confederation, jointly garrisoned by Bavaria, Württemberg, and Austria. It is finely situated on the Danube, and in 1861 contained 25,000 inhabitants. Hotels poor—*Post* and *Kronprinz*. It was formerly one of the free cities of the German empire, and is still a place of considerable trade. The manufacture of linen is one of the most active branches of industry carried on here. There is nothing to detain the traveler unless he has plenty of time, the *Minster*, or church, being the only object of interest in the town. That, certainly, is very fine, its carved work being equal to any thing of the kind in Germany. The military importance of Ulm has occasioned it to be the scene of frequent conquests during periods of war. The destruction of General Mack's army by Napoleon, when, through the stupidity of the general, 30,000 Austrians surrendered their fortress without striking a blow, forms the chief event of the kind in its modern history. Large quantities of Rhine, Swiss, and other wines are shipped from here to Vienna.

From *Ulm to Stuttgart* the distance is 58 miles; time, 2 hours 30 minutes; fare, 8 fl. 45 kr.

*Stuttgart*, the capital and chief city of the

kingdom of Württemberg, is situated a short distance to the west of the Neckar, and surrounded by hills covered to their summits with vineyards and orchards. It contains a population of 70,000, according to the *Almanac de Gotha* of 1861. The principal hotel, and one of the best in Germany, is *Hôtel Marquardt*. It owes its importance to the residence of the court and foreign ministers, being deficient in elegant buildings and works of art. The surrounding country, however, is very lovely. Although a place of great antiquity, owing to an ancient castle which existed here in the 11th century, a large part of the town is of recent origin, having been built since Napoleon raised Württemberg from a dukedom to a kingdom. The chief features of Stuttgart are cleanliness and good order. It consists of one principal street, a magnificent palace, and some very extensive public buildings. The *Palace* is a very imposing edifice. It is said to contain as many rooms as there are days in the year. Immediately above the grand entrance, on the roof, is an enormous gilt crown, giving the building rather a singular appearance. The palace, with the exception of the private apartments, may be seen every day by ticket, which can be procured from the inspector. A fee of a florin is expected. There are some very fine pictures, and some statuary by Thorwaldsen. The *New Palace* has one great advantage, being situated in both town and country; opening, on one side, into a fine park which leads to the open country, and, on the other, into a spacious square in the very heart of the city. In the same square with the *New Palace* stands the *Old Palace*, which is now used by the officers and court of the government. The theatre also stands in this square. It is a very indifferent building. Stuttgart has been distinguished as the birthplace or residence of some of the most eminent German literati and artists, such as Schiller, who wrote his *Robbers* here, Dannecker, Manzel, and Baron Cotta, the famous publisher. Printing, bookbinding, weaving, cotton and woolen goods, and the manufacture of musical, optical, and mathematical instruments, are the principal branches of manufacturing industry.

The public library should be visited; it contains over 300,000 volumes, and has one



of the finest collections of Bibles in Germany, printed in sixty different languages. Connected with the library are extensive cabinets of medals and antiquities. In the same street (the Neckarstrasse) there is a *Museum of Natural History*; open every day—fee 24 kr.—and on Sundays, Wednesdays, and Fridays free.

The *Museum of Fine Arts* has of late years rapidly increased in interest, and a day may now be well spent here. It contains casts of the most celebrated works of ancient and modern sculpture, among which are casts of all the works of Thorwaldsen, presented by himself in 1844. To be seen every day for a small fee (24 kr.), and on Sundays free. The picture-gallery is open on Sundays, Wednesdays, and Fridays free. It contains some paintings of Murillo, Rubens, Guido, Paul Veronese, Rembrandt, Velasquez, Titian, Zurbaran, Tintoretto, and others equally celebrated.

The king's stables should most certainly be visited; his stud of Arabian horses is the finest in Germany. A fee of 24 kr. is expected.

One of the most interesting visits the traveler can make, and one he will never forget, is that to the king's Grecian villa of *Rosenstein*. It is absolutely necessary to procure a ticket to obtain admittance: this may be done at the *Hôtel Marquardt*. The villa is situated at the extremity of the *Palace Gardens*, and is reached by a beautiful avenue, shaded with trees, two miles in extent (notice the two marble horses, by Hofer, on your way). The view from this villa is one of the most lovely in Germany, and the different rooms are filled with paintings and sculpture of the rarest excellence. The views of the principal places in Spain, Italy, and the Holy Land are most correct, and are decidedly interesting to travelers who have visited those countries. A fee of 30 kr. is expected, or one florin for a party. A short distance from *Rosenstein* the king has erected a lovely Moorish building, called *Wilhelma*, which can be visited at the same time. The interior is perfectly gorgeous.

*Cannstatt*, situated about three miles from Stuttgart, is a place of very popular resort, on account of the mineral baths,

The *Hôtel Hermann* is a very fine establishment. Endeavor to be in Cannstatt about the 28th of September, at which time the Volks-fest takes place. This is the day after the king's birthday, on which occasion he distributes prizes to the successful breeders of horses and cattle, in the presence of the different members of the royal family. All the surrounding country turns out to do honor to the day. After the prizes are distributed the horse-racing takes place on the course adjoining the fair ground. The performances are most exciting and very amusing.

The baths of the River Neckar are very good and cheap—only 9 kreutzers, with linen. Those of Strudel, adjoining the theatre (15 kreutzers), are also very fine. After the morning's bath the bathers assemble at the *Cursaal*, behind which are some very beautiful walks. Observe the painted notices stuck up requesting friends or acquaintances not to take off their hats: "*Man bittet sich nicht durch Hut-Abnehmen zu grüssen.*" The custom of continually taking off your hat, not only to a friend or acquaintance, but, if walking with a friend, to doff it to his friend or acquaintance, although you may never have seen him before, is decidedly tiresome; consequently, for the convenience of promenaders, who are continually meeting one another during their walks, the notice informs them that they are expected to dispense with the custom so universal in Germany. Ascend the height of the *Sulzerain*, near which three of the principal springs arise, and get a glorious view of the surrounding country. The mineral springs in and around the town are very numerous, being over forty in number: they are nearly all cold—one alone is tepid. The railway passes through it: only 8 minutes from Stuttgart.

Excursions should also be made to the *Solitude* (an abandoned castle, or hunting-lodge, belonging to the king, built about one hundred years ago), and to *Hohenheim*, another chateau, built by the Duke Charles in 1768. Carriages may be procured at the *Hôtel Marquardt* to make these different excursions.

From Stuttgart to Bruchsal Junction, distance 49 m.; time, 2 h. Fare 3 fl. 6 kr.

If you wish to proceed direct to Paris, via Strasburg is the most direct, passing near Baden-Baden; or, if you wish to go via Cologne, direct, you can proceed either by Heidelberg and Mannheim, or by Heidelberg and Frankfurt to Mayence.

Route No. 18 takes us now on the Strasburg road back to the celebrated watering-place of Baden-Baden, a distance, on the main road, of 37 miles. Time, 2 h. Fare 2 fl. 34 kr.; then a small branch road from Oos Station, distance 3 miles.

Half way between Bruchsal and Oos Station we pass *Carlsruhe*, the capital of the grand-duchy of Baden. It is, although the smallest, one of the most attractive capitals of Germany in regard to the beauty of situation and external appearance. It contains 25,000 inhabitants. The plan of the city is very much like the capital of Washington. The Ducal Palace, a building of considerable extent, being in the position of the Capitol, the main streets radiating in all directions. The streets are wide and well paved, and many of the houses very handsome. There are several fair hotels, *H. Erbprinz*, *H. d'Angleterre*, and *Crosse*. The principal building is the Academy, which is handsomely frescoed, and contains some fair pictures.

The grand-duchy of Baden is a narrow strip of territory about 200 miles long by 20 wide, extending along the eastern bank of the Rhine. Its vineyards are of large extent, and the produce of its plum and cherry orchards, from which the delicious liqueur called Kirsch-wasser is made, is very abundant. It is particularly rich in mineral waters, there being no fewer than 70 mineral springs within its limits. The variety of its surface, its picturesque beauty and general productiveness, have entitled it to be called the Paradise of Germany.

**Baden-Baden.**—The most beautiful watering-place in Germany. It is situated in a lovely valley, inclosed by the lower heights of the Black Forest. The resident population is about 6000; but as many as 40,000 strangers have visited it in a single season. The principal hotels are *Hôtel de l'Europe* and *Hôtel d'Hollande*, probably two of the very best in Europe; in fact,

there are no better houses than these in Germany. There are several other hotels whose prices are a shade lower, but they are much inferior in all respects to the two we have preferred, in both of which the servants speak English, and the attendance is first-rate. The dinner at the hotels (table d'hôte) is 70 cents, 1 florin 48 kreutzers; at the *Conversationshaus*, 80 cents.

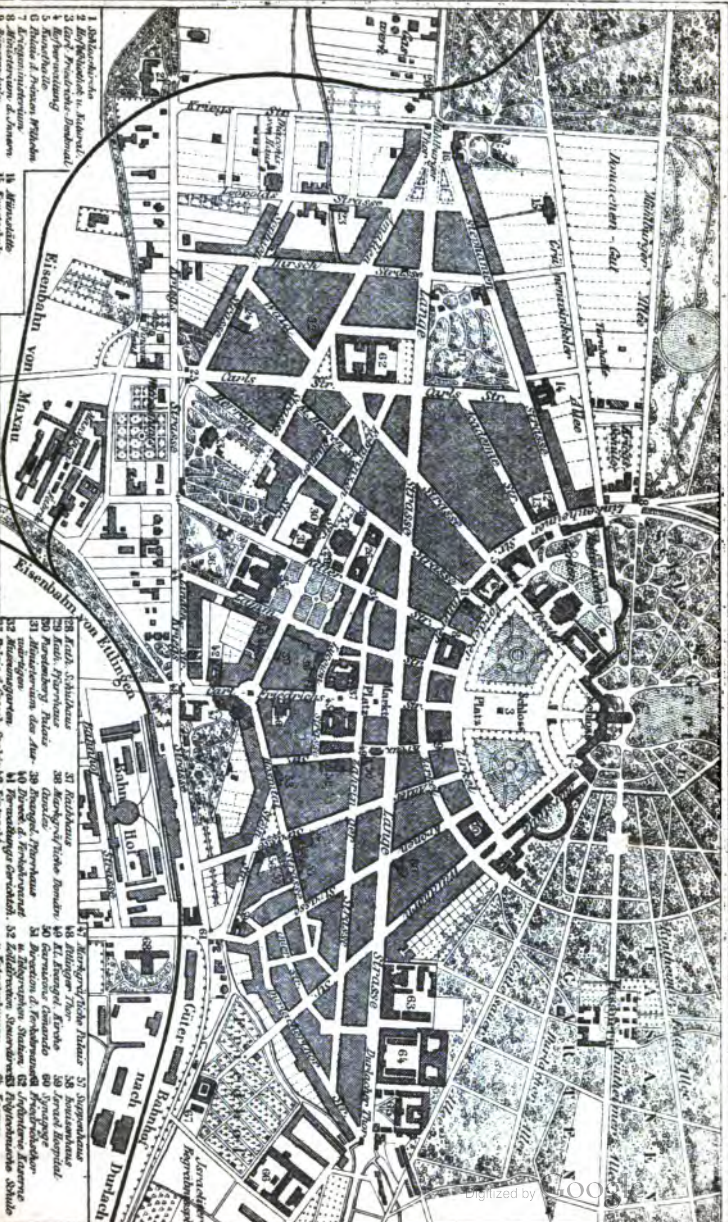
Here the price of every thing is fixed by government, and travelers are better protected from extortion than in almost any other part of Europe. It is hardly ever necessary to drive a bargain for any thing.

Baden-Baden is the annual resort of idlers, pleasure-seekers, and invalids from all parts of the world. Its springs have been long and favorably known, even in the times of the Romans, and the new palace, now belonging to the Grand-duke, occupies the site of a Roman villa and baths. The waters of the springs are warm, the principal one having a temperature of 153° Fahrenheit; the taste is saltish, and, when drunk as it issues from the spring, much resembles weak broth; it is very clear, but has a peculiarly disagreeable smell. The quality is saline, with a mixture of muriatic and carbonic acid, and small portions of siliceous and oxyd of iron. The *hot springs* are 13 in number, and the portion of the town where they issue goes by the name of "Hell." A building is erected over the principal spring.

The *Trinkhalle* is beautifully situated on the public walks, nearly opposite the *Hôtel de l'Europe*. The water is conveyed here from the spring in pipes, and visitors drink it between the hours of 6½ and 7½ A.M., promenading around; meanwhile a band discourses most elegant music. The front of the hall is ornamented with frescoes, representing legends of the Black Forest.

The great and universal rendezvous, however, is the *Conversationshaus*; which is the most splendid establishment of this kind in the world, the small Chinese pagoda in front of which cost alone 70,000 francs. It was erected in 1859, and intended as a stand for the band, which performs here twice a day. The building—which is a most elegant one, with a Corinthian portico—includes an immense as-

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sembly-room, reading-room, with a great choice of newspapers; coffee and billiard rooms, open all the year; a splendid restaurant, where dinners may be had *à la carte*. At the other end of the building is a theatre, and a most magnificently furnished suit of apartments for assembly and ball purposes. They are open once or twice a week. Should there be no public entertainment while you remain, obtain permission from the proprietor to visit this suit of rooms; they are well worth seeing. The *season* is at its height during July, August, and September. Many visitors arrive as early as the 1st of May, staying up to the 1st of October, and five months can be spent here as pleasantly as at any spot in Europe: balls, concerts, saloons, and the most delightful and secluded promenades, where in five minutes you may enjoy the solitude of the darkest woods and the deepest glens.

Directly above the town is the *new Schloss*, or palace of the grand-duke, in which his ancestors have lived for the last 400 years, a fact that would rather relieve it from the title of new were it not that the *old Schloss* is immediately above the new, where the ancient dukes resided previous to the 15th century. The building is remarkable for the curious vaults and mysterious dungeons that are now exhibited to the curious by the castellan.

The *Parish Church* contains several interesting monuments. It is the burial-place of the margraves and dukes of Baden, and contains the monuments of Leopold William, Louis William Frederick, bishop of Utrecht, Marie-Victoire-Pauline, and the Margrave Philibert.

To the southeast of the town we notice the new *Protestant Church*. It is finely situated on the right bank of the River Oos. It was consecrated in 1864. In the three windows of the choir are beautiful representations of the birth, crucifixion, and resurrection of the Savior. In the four rosettes are portraits of Luther, Calvin, Melancthon, and Zwingle.

On the hill behind the Trinkhalle is the Greek Chapel, erected at the expense of the Russian Prince Stourdza.

The *Ancient Cemetery* at the Gernsbach Gate will repay a visit. Two of the principal monuments are those of the French General *Guilleminot* and the German Gen-

eral Von Schäffer. Notice the Mount of Olives, with Christ praying and his disciples asleep.

A visit should be made to the *Ursprung*, or source of the warm spring. It is situated near the Parish Church.

The *Theatre* of Baden, although small, is one of the most beautiful little gems in Europe, and does honor to the munificence of M. Benezet. It was constructed by M. Couteau, and does the architect great credit.

The *Vapor Baths* are situated behind the Catholic church. Baths may here be taken in all the various styles, including Russian baths. There are six apartments. There are some eight or ten other baths, each having from ten to forty separate chambers.

A new hospital, founded by the liberality of M. Benezet, has recently been erected in a beautiful position, where the best attention is bestowed upon the sick and infirm.

A short distance from Baden is situated the small village of *Iffezheim*, which has lately obtained an European celebrity by its beautiful race-course, which is probably the finest in Europe. Here, during the early days of September, the finest horses and the *élite* of Europe make their appearance. There are three beautiful tribunes: one for the Grand-Duke, another for members of the jockey-clubs and representatives of the press, and another, the largest, for the use of the general public. A fine view of the entire course may be obtained from any of the stands. A magnificent picture of a race-day has lately been painted by Heyrault, and engraved by Harris. Most of the numerous characters and patrons of the turf are taken from life.

Among the numerous lovely excursions around Baden are, first, the *old Schloss*, the original residence of the reigning house of Baden, and one of the most interesting ruins in Germany. The view from the top, on which there is a very fine spy-glass for the benefit of visitors, is very grand—the town of Baden at your feet, the luxuriant Black Forest on one side. On the other side we see the Rhine winding through its lovely plain, interspersed with cities, towns, and villages, the whole bordered by the Vosges Mountains of France. In a clear

day the cathedral spire of Strasburg—the highest in the world—is plainly visible.

There is a restaurant in the castle, and breakfasts or dinners may be obtained. Residents at Baden frequently make excursions for the purpose of breakfasting here. This year (1866) many improvements have been made, such as rooms for dancing, etc.

About one mile northeast of the old castle are the ruins of *Ebersteinburg*, which we pass in making the delightful excursion to *The Favorite*. This lovely summer retreat was built in 1725 by the Margrave Sibylle-Auguste of Baden, noted for her beauty and amours. The rooms are large and comfortable, but ornamented in the most singular manner. In one the walls are of Venetian glass, in another porcelain, in another they are hung with tapestry worked by the margrave and her maids of honor. One of the boudoirs contains 72 portraits of the margrave, all taken in different costumes. The china is very quaint and antique. The dishes for the table are all in imitation of some meat, fruit, or vegetable, such as ham, duck, woodcock, asparagus, cabbage, artichoke, or melon.

A short distance from the palace is the *Hermitage*, or chapel, where the margrave lived during Lent in the strictest seclusion, seeing no one, and repenting of sins committed the rest of the year. In this chapel are shown the breastplate and belt, each armed with nails, which she wore as penance, besides several articles used for the same purpose, such as a cat-of-nine tails, and iron plates armed with sharp spikes, which she put into the heels of her shoes. In the dining-room, seated at the table, are three waxen figures representing Mary, Joseph, and the child Jesus; they are clothed in garments made by the margrave's own hands. With these figures she dined every day. Her bed-room contains simply a straw mat, upon which she slept.

Another excursion which should be made is that to the *Falls of Alterheiligen*.

At Baden-Baden H. Ullrich, of Vienna, has a branch establishment for the sale of fine Bohemian glass. Prices same as in Bohemia. Agents in New York. The principal and most responsible banking house in Baden is that of Wolff Brothers, 23 Lichtenthal Street. Money may be

drawn here on the best of terms. They have a nice reading-room, with American and English papers. M. Gustave Wolff has been long known as one of the popular proprietors of the *Hôtel de l'Europe*.

To those in need of medical advice we would highly recommend Dr. A. Biermann, a German physician enjoying the highest reputation.

*From Baden-Baden (Oos Junction) to Heidelberg*, distance, 68 miles; time, 2 hours 17 minutes; fare, 4 florins.

*Heidelberg*, one of the principal towns of Baden, in 1866 contained 17,500 inhabitants. Principal hotels: *Prince Charles*, close under the castle walls: splendid table and low prices; one of the best houses in Europe. The *Victoria*, in a fine position near the station, admirably conducted and reasonable prices; it is situated on the *Anlage*, the fashionable promenade. The town is pleasantly situated on the right bank of the Neckar, and occupies one of the most beautiful localities in Germany. There is one principal street, which is nearly two miles long, into which all the others run. The valley in which the town is situated is overlooked by well-wooded hills at the back, while the rising ground on the opposite side of the river is covered with rich vineyards as far as the eye can reach. Heidelberg owes its celebrity to its castle, the ancient residence of the Electors Palatine, its University, which, next to that of Prague, is the oldest in Germany, and to the many historical events that have transpired there: pillaged three times, bombarded five times, and twice laid in ashes.

The *Castle of Heidelberg* was founded by the Elector Rodolph in the 14th century, and combined the double character of palace and fortress. Its styles partake of all the successive varieties of the 14th, 15th, and 16th centuries, and is highly interesting for its immensity, its picturesque situation—standing at an immense height above the town—and its architectural magnificence. It is a solid square building, with towers at each end, one low and round, the other higher and of an octagonal shape. It was sacked and partly burned

by the French in 1693, and struck by lightning in 1764, since which time it has been roofless. That portion called the English palace was built by the Elector Frederick V. as a residence for his bride, daughter of James I. of England. The cellars of the castle are very extensive; in one of them is the celebrated Heidelberg Tun, said to hold 283,200 bottles of wine when full, or 800 hogsheads. It has been filled but three times during the last hundred years. Notice in front of it a wooden statue of the court fool Porkea, who never went to bed sober, and always to a short allowance of from 15 to 18 bottles daily. In an adjoining cellar remains a small cask which holds 60,000 gallons. The cellar was formerly filled with 18 casks of this size. From the terrace and gardens most magnificent views may be obtained.

Near the Hotel Prince Charles we perceive a very curious spectacle, viz., the Church of the *Holy Ghost*, which is divided by a partition running the whole length of the church directly through the middle, and the two services, Catholic and Protestant, are performed under the same roof. In 1719, the Elector Palatine wishing to deprive the Protestants of their half, the citizens raised such a storm about his ears that he was obliged to remove his court to Mannheim. The oldest church in the town is that of *St. Peter*; it was on the doors of this church that Jerome of Prague nailed his celebrated theses, challenging the world to dispute them.

The University was founded in 1386, and has at the present moment about 700 students, about one quarter of whom are "chore students," or fighting students. There are some seven or eight different chores, between most of whom a great jealousy exists in regard to their fighting abilities, which are tested every Friday morning by duels fought with swords at the *Hirschgasse*, a house on the opposite side of the Neckar. The swords are very sharp, and double edged, and are used as sabres; consequently the cuts are numerous, but are scarcely ever mortal. When they fight only for the honor of the chore, they wear caps, and have their necks and right arms heavily bandaged. When the fight is to resent an offense or insult, the caps are removed, and six, seven, and eight cuts are often given and received

during a fight of fifteen minutes, the duration of all combats; at the end of which time the party receiving the least number of cuts is declared the victor. Should a serious wound prevent either of the combatants from proceeding with the fight, it is renewed at a future day. The chore surgeon is always in attendance, and he decides whether a duelist is able to proceed, the flow of blood sometimes being so great as to stop the fight while the wound is sewed up or stopped in some manner. It is rather difficult to obtain permission to visit the *Hirschgasse* during one of these combats. It can only be accomplished through a presentation to some member of the chore. If you are stopping at the Prinz Carl, Mr. Sommer, the obliging landlord, may accomplish it for you. Should you succeed in obtaining entrance to this scene of fearful interest, nothing less than a thaler should be given to the *fat man* for *pour boire*; it is he who waits on the duelists, and keeps their swords ground sharp. The students are very particular who is present, as the authorities are always on the alert to take them in the act. They, however, do not seem to accomplish much, as the students have spies stationed along the bridge and shore to signalize the approach of an interfering party. During an entire summer the author spent in Heidelberg, visiting the *Hirschgasse* nearly every Friday, he never saw a government officer on the ground.

An excursion to the *Königstuhl* is one of the things "to do" at Heidelberg. You here obtain a most extended view of the valley of the Neckar, the Rhine, Odenwald, the Hartz Mountains, and the Black Forest. A donkey there and back costs 2 fl. 30 kr.

An excursion should also be made to the *Wolf's Brunnen* (only two miles), where the Enchantress Jetta, who lived here, was torn in pieces by a wolf. The situation of the inn is very romantic; the trout, which are kept in ponds, are of immense size, and are very finely served up by the landlord of the inn.

Families visiting Germany for the pur-

pose of education can hope to find no better place than Heidelberg: every thing is good, and every thing is cheap.

*From Heidelberg to Mannheim:* time, 14 minutes.

Mannheim contains 80,000 inhabitants. Principal hotel, *Hôtel de l'Europe*, a well-managed house. The town is clean and well built. The principal object of interest is the Grand-Duke's Palace, which contains a picture-gallery and cabinet of natural history. Its gardens are beautiful, and the theatre first class.

An excursion should also be made to *Schwetzingen*, to see its lovely gardens.

*From Heidelberg to Darmstadt:* time, 1 h. 30 m.

*Darmstadt*, the residence of the Grand-Duke of Hesse, contains 83,000 inhabitants. Principal hotel, *Darmstadt Hof*. The main object of attraction is the Ducal Palace, which contains the court library (over 200,000 volumes), a collection of rare arms and costumes, cabinets of natural history and antiquities, and a fine gallery of paintings. The Catholic church, Opera-house, and Maison d'Exercice are also worthy of a visit. Notice at the end of the Rue de Rhin a fine statue of the Grand-Duke Louis, to whom Darmstadt owes its importance; the model was furnished by Schwanthaler.

*From Darmstadt to Frankfort:* time, half an hour.

*Frankfort* was formerly a free city of

Germany, but, owing to the fortunes of war, was annexed to the kingdom of Prussia October 8th, 1866. It is situated on the right bank of the River Main. Population 78,277. The principal hotels are *Hôtel d'Angleterre*, with beautiful new dining and breakfast rooms, admirably conducted by Mr. Bertholdt; *Hôtel Roman Emperor*, one of the best-managed houses in Germany—has a most capital cook and good wines.

Frankfort is one of the most ancient cities of Germany. Charlemagne had a palace here, and held a council within its walls in 794, and a century later it became the commercial capital of Germany. In the year 1154 it became a free city, remaining such until 1866. It is noted for the wealth of its merchants, and for their commercial transactions, their banking operations, and their speculations in the funds. It is the native place of the Rothschild family, one of whom has a beautiful villa near the city. The house in which the great banker was born is shown; it is situated in the *Juden-gasse* (Jews' Street). The city is connected with the suburb of Sachsenhausen by an ancient stone bridge of fourteen arches, 950 feet long and 11 broad. Its former fortifications were demolished by the French, and are now used as gardens and promenades. The residences of the principal bankers and merchants are on the most magnificent scale, nearly all possessing a very good collection of pictures and statuary. The banks of the Main are lined with spacious quays, and the streets in the interior of the town have been widened and much improved. It has two annual fairs, which are much frequented for commercial purposes.

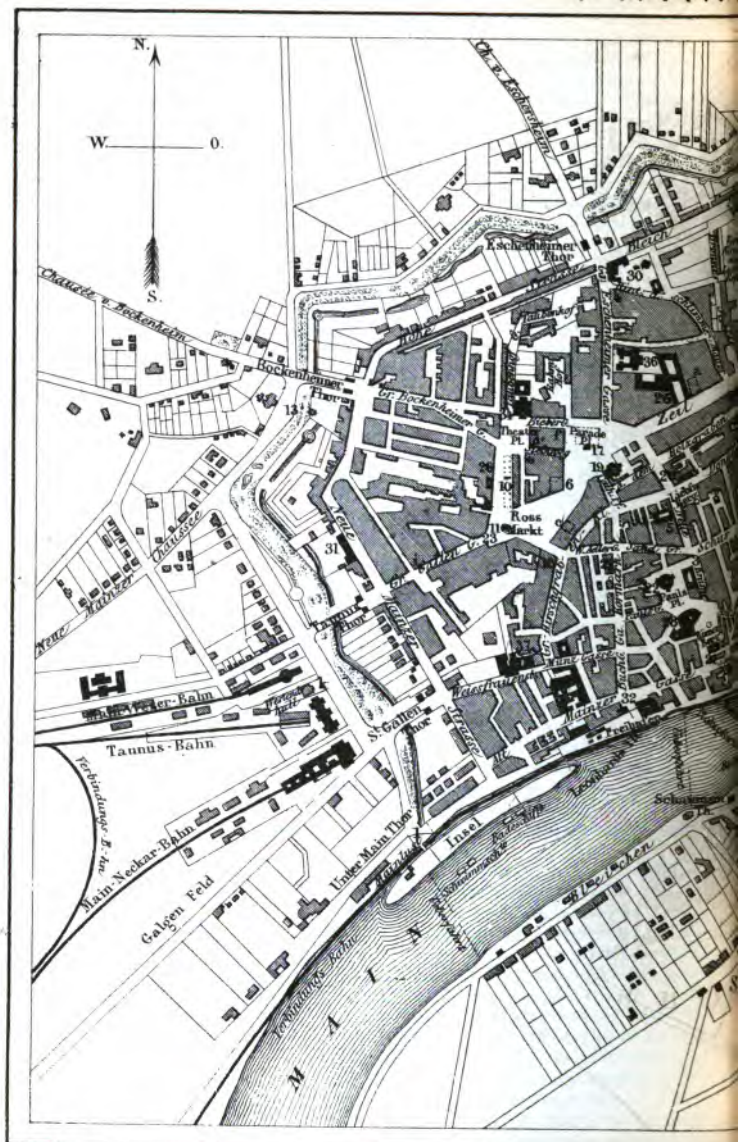
The *Cathedral*, or *Dom*, is an ancient edifice of Gothic architecture; its tower, which is still unfinished, is 260 feet high; it is said to have been commenced in the 13th century. One of the principal monuments it contains is that of the Emperor Gunther, who was killed by his rival, Charles IV.; also that of Rodolph of Sachsenhausen. In the election chapel all the emperors of Germany, from Conrad I. to Francis II., after being elected, were crowned in front of the high altar.

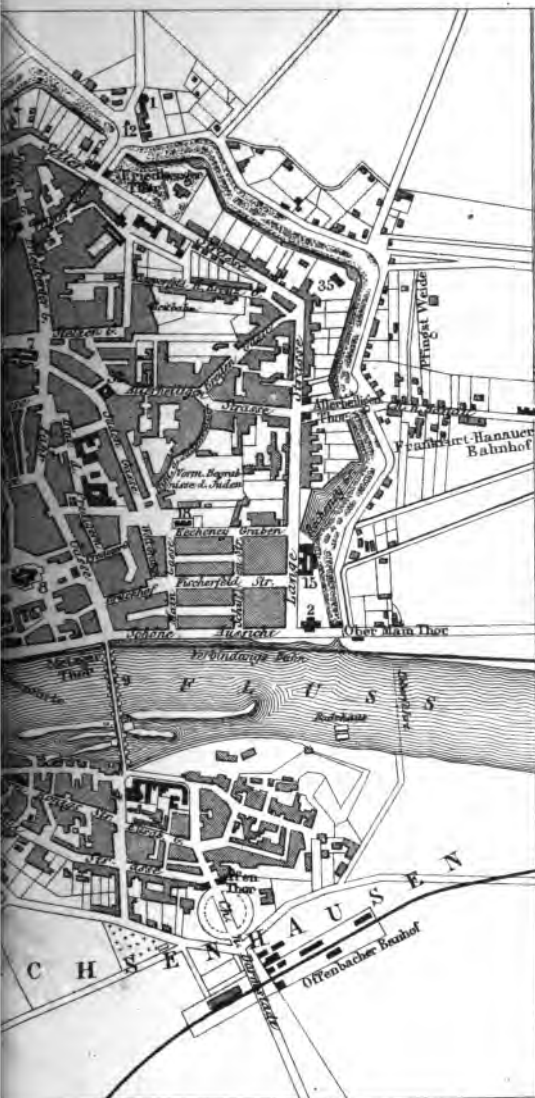
The *Römer*, or *Town Hall*, is noted only for being the scene of festivities subsequent to the election of the emperor. Here, in the banqueting-hall, he was entertained,



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- 9 *Denkmal Carl d. Gr.*
- 10 *Denkmal Goethe's*
- 11 *Denkm. Güttenberg's*
- 12 *Denkm. der Herren*
- 13 *Denkm. Guxoltz's*
- 14 *Deutsches Ordenshaus*
- 15 *Fremden Hospital*
- 16 *Goethe's Vaterhaus*
- 17 *Hauptwache*
- 18 *Israel. Krankenhaus*
- 19 *Katharinen Kirche*
- 20 *Liebfrauen Kirche*
- 21 *Nicolai Kirche*
- 22 *Pauls Kirche*
- 23 *Forman. Kunstst. art.*
- 24 *Peters Kirche*
- 25 *Post*
- 26 *Reform. Kirche (franzö.)*
- 27 *Reform. Kirche (Dentsch.)*
- 28 *Römer*
- 29 *Saalhof*
- 30 *Senkenberg's Stift*
- 31 *Stadel's Anstalt*
- 32 *S. Leonhards Kirche*
- 33 *Synagoge*
- 34 *Theater*
- 35 *Turnanstalt*
- 36 *Turnu. Jassisches Pal.*
- 37 *Weibfrauen Kirche*







and kings and princes and the greatest nobles of the land waited on him at table. Opposite the hall, in the market-place, an ox was roasted whole, from which the emperor ate a slice, and a fountain ran with wine, from which the cup-bearer filled his glass. The banqueting-hall is decorated with portraits of all the emperors, forty-six in number. In the election chamber may be seen (*by paying \$1*) the "Golden Bull," by which the Emperor Charles IV. arranged the manner of conducting the elections of future emperors.

The *Städel Museum* and Academy of Painting (so named after its founder, a rich banker and citizen, who, in 1816, bequeathed \$400,000, in addition to a large collection of pictures and engravings, for its foundation) is a handsome building, and is open daily from 10 to 1, Saturdays excepted; admission gratis. Some of the modern pictures are very fine, particularly those by Dutch and Flemish masters.

The other sights of Frankfort are Dannecker's statue of Ariadne seated on a tiger. It is in the villa of M. Bethman, and is considered by many judges one of the most perfect productions of modern art. Outside of the Friedberg gate is situated the colossal mass of granite rocks grouped together in memory of the Hessians who fell defending Frankfort, the whole surmounted by a military device cast from cannon taken from the French. It was erected by the King of Prussia. St. George's Hospital, the Public Library, and the Leukenberg Museum of Natural History, are all well worth a visit. In front of the theatre (a very fair one) is a monumental statue erected to the poet Goethe, who was born in Frankfort. The house is No. 74 in the Hirschgraben, and has his father's coat of arms—*three lyres*—over the door. A magnificent bronze statue of Schiller was erected on Schiller Platz in 1864.

The establishment of Messrs. Bing, Jr., & Co., 31 Ziel, for the last fifty years sole agents for the sale of the celebrated Dresden China, and furnishers to a great many American families, deserves a visit. They forward goods to America. The house of C. F. Ihlée is noted for its beautiful objects in art, bronzes, etc. You can here purchase copies of the famous Ariadne in bronze.

A visit should be made to the noted establishment of Fr. Böhler. It is situated

at 54 Ziel, close to the Post-office. This house is noted for its stag-horn and ivory ornaments, having received two prize-medals for this work. The traveler will here find a large assortment of all kinds of articles in Russian leather, carved wood-work, etc.

A short distance up the river is the city of Mainz, the largest place in the grand-duchy of Hesse-Darmstadt. It was annexed to Prussia in 1866. It contains a population of 56,000, including the garrison, which consisted of 7000 soldiers previous to its Prussian annexation. Its fortifications are of great strength. The city contains two well-managed hotels: the *Hôtel d'Hollande* and *Hôtel d'Angleterre*, two of the best on the Rhine. A bridge of boats, upward of sixteen hundred feet wide, connects the town with the suburbs of Castel on the opposite bank of the Rhine. Mayence is a city of great antiquity; under Charlemagne and his successors it became the first ecclesiastical city of the Roman empire, and was long the seat of a sovereign archbishopric. In modern times it became celebrated for the memorable siege it endured, when it was successfully defended by the French troops who garrisoned it.

Among the principal edifices of Mayence, which are of great antiquity, is the *Cathedral*, a vast pile of red sandstone buildings, begun in the 10th and finished in the 11th century; it has suffered considerable damage at different times, having been burned by the Prussians in 1783, and used as a barrack by the French in 1813. The interior is filled with the monuments of the different Electors of Mayence, who always presided at the election

of the emperor, and were the archbishops and first princes of the German empire. The site formerly occupied by the dwelling-house of Gutenberg, the inventor of printing, a native of the town, will be seen with interest. An excellent statue, modeled by Thorwaldsen, stands in an open area opposite the theatre. The sparkling Hock and Moselle of so much renown are made principally at Mayence, which is the great centre of commerce in Rhine wines, in which the proprietor of the *Hôtel d'Angleterre* is an extensive dealer.

Formerly all passengers coming up the Rhine landed at *Biebrich*; but a new stone bridge having been built across the river from Mayence, that city has become the landing-place for travelers to Baden, Heidelberg, and Switzerland. Only passengers for Wiesbaden now land at *Biebrich*. Time, 10 minutes.

*Wiesbaden* was the former capital of the duchy of Nassau, which was annexed to Prussia October 8th, 1866. Hotels: *Rose*, a splendid large establishment, surrounded by its own gardens, opposite the *Kursaal* and promenade, with an elegant bath-house attached; and the *Victoria*, which is admirably conducted by Messrs. Helbach and Holzapfel. This hotel has lately been enlarged, and is now capable of accommodating a great number of guests. The springs of Wiesbaden, which are alkaline, and of a high temperature, were known in the time of the Romans. The situation of the town is most delightful, lying in the

midst of gardens and orchards. The amusements and mode of passing the time is much the same as described at Baden-Baden. The *Kursaal* here is the same, and devoted to the same purpose, as the *Conversationshaus* of Baden, viz., restaurant, assembly-rooms, and reading-rooms. In the rear of the building there is a beautiful little lake, surrounded by lovely walks; on the margin of the lake are tables and chairs, where visitors retire after dinner to sip their café and smoke their pipes or cigars, listening to a band of music seated in a gallery above.

Among the places of interest to be visited at Wiesbaden, the celebrated collection of Rhenish wines belonging to Mr. Augustus Wilhelmi, doctor of law and barrister of the Royal Prussian Supreme Court (father of one of the greatest violinists of the day, Professor A. Wilhelmi), should not be forgotten. Dr. Wilhelmi, being proprietor and grower in the most celebrated parts of the Rheingau, has spared neither time nor expense in collecting the most precious growths; his cellar is acknowledged, even on the Rhine itself, to contain the best and finest Rhine wines existing, and there you may obtain a genuine unadulterated glass. Among the finest of these wines we may mention, 1st, fine old dry wines from the vintages of 1811-1848; 2d, younger vintages from 1857 up to the present day. These wines mostly take their names from occasions on which they were used: for instance, "Emperor Alexander Wine," "King William," "Crown Prince," etc. To these belong the "Pearl of the Hartz Mountains," and the "Foster King's Wine;" the latter the finest Palatinate wine ever grown, presented by the inhabitants as a marriage gift to the king of Bavaria. These cellars also contain wines from other parts of the Rheingau, such as Wicker, near Hockheim, Nurnberger Hof, Marcobrunner Schloes, Johannisberg, Hockheim, Steinberg, etc. Dr. Wilhelmi reserves from each sort a part, which is not sold, but is retained in the cellar to bear witness in time to come of the high wine-culture of the present age. A list of these wines (144 in number) is interesting, beginning at 86 cts. and ending at \$9. Dr. Wilhelmi is purveyor to nearly all the crowned heads of Europe, and first-class medals have been awarded to his wines in all international exhibitions,



including those of Paris, 1867, and Vienna, 1873, where they were declared the finest in the world. The cellars are situated in Wiesbaden, at No. 7 Adolphstrasse; the main establishment being at Hottenheim, in the Rheingau.

cases of obstinate constipation, and in general or local debility, they are efficacious.

Two hours' drive from Wiesbaden by the way of Biebrich and the Rheingau, through Neudorf, we arrive at *Schlungenbad*, a most desirable place for a summer residence. It is beautifully situated in a sequestered valley, surrounded by lovely hills clothed in green to their summits, from whence charming views of the surrounding country may be obtained. The principal hotels are the *Nassau Hotel*, belonging to the Grand-Duke, the *Englischer Hof*, and *Russischer Hof*. The terms are quite reasonable. In the new bath-house there is a reading-room and circulating library.

From Wiesbaden to the watering-place of *Schwalbach* occupies two hours' time by the high-road leading to Ems and Coblenz. Principal hotels, *Allée-Saal* and *Duke of Nassau*. The former contains a concert-room and reading-room, and has a banking and exchange office connected with it. The *Allée-Saal* has also its own baths, warmed with steam by a most excellent system. The proprietor gives amateurs opportunities for shooting in a forest near at hand, and for angling trout in the Aar, flowing through the romantic valley which leads to the old and interesting ruin of *Hohenstein*.

The royal bath-house is very conveniently arranged in compartments for the waters of the different springs, and is warmed by steam. Adjacent to the bath-house rise the *Stahlbrunnen* and *Weirbrunnen*, or Aqua Vinaria of the Romans. Farther up the valley is the *Paulinenbrunnen*, in the vicinity of which the band plays morning and evening, while visitors promenade and drink the waters.

To elderly persons, whose nervous energy and digestive powers are impaired, the springs of Schwalbach and the bracing quality of the air will prove the best of restoratives. They are also highly recommended in cases of nervousness in either sex, more especially to young women, who have a tendency to spasmodic action. In debility of the stomach and bowels, in

A short distance from Frankfort is the celebrated watering-place of *Hombourg*, which to-day has no rival in Germany. The best hotels are the *Quatre Saisons*, *Bellevue*, and *Russie*. The proprietor of the first-mentioned hotel has a capital stock of native and other wines on hand. Hombourg was annexed to the kingdom of Prussia in 1866. It was quite an insignificant place formerly; but since the establishment of the baths and *Kursaal* it has rapidly improved, and is now the annual resort of invalids and pleasure-seekers from all parts of the world.

Separated from the principal street by an open space which is planted by shrubs and bordered by orange-trees, stands the *Kursaal*, which is decidedly the handsomest in Germany. A beautiful portico fronts the street. A magnificent vestibule conducts the visitor to the beautifully decorated ball-room, which occupies the centre of the building. On the left are the principal saloons, elegantly decorated, and furnished in the most gorgeous manner. On the right there is a splendid saloon, beautifully frescoed and furnished, in which

there is a table d'hôte served daily at five o'clock, with other rooms for refreshments. There are also reading-rooms, supplied with American, English, and Continental journals, open freely to the public, with private rooms for cards, chess, etc. In addition to the regular musical band which the liberality of the management provides, there are also gratuitous balls given weekly, and concerts three times a week. There is also a handsome theatre. The principal springs are the Elizabethbrunnen, the Kaiserbrunnen, the Ludwig's, and the Stahlbrunnen, all of which are surrounded by beautiful grounds, with splendid avenues leading to them. The waters are considered very efficacious in scrofulous diseases, indigestion, and all diseases consequent on a too free use of wines and ardent spirits.

The large wine-growing house of Hub Hürter & Son, of Coblenz, have a branch establishment here, No. 87 Louisenstrasse.

If proceeding down the Rhine to Coblenz by steamer, instead of *via* Schwalbach, described in the preceding page, we return to Frankfort, and take the steamer at Biebrich. We advise the purchase of a local guide to the Rhine, the limits of this work not permitting us to enter into minute descriptions of the many objects of interest which present themselves in rapid succession. After asserting that it ranks *first* among European rivers in regard to the variety and beauty of the scenery through which it flows, and also in respect to the historical associations and traditional memories connected with its banks, and that it exceeds in length any other European river that flows directly into the ocean—being little short of 800 miles, and draining an area of over 70,000 square miles—we will only mention the principal places as we descend the river to Cologne, travelers leaving it at that point, there being little to attract attention below. Between Cologne and Mannheim the banks are ornamented with flourishing towns and populous cities, castles and ruins, with which a thousand legends are connected, and vineyards which produce the choicest wines. Steamers leave Cologne for Mainz, or Mannheim, three or four times a day, and *vice versa*. Passages are first, second, and third class, as on the cars. Meals are provided (see scale of prices hung up in the cabin).

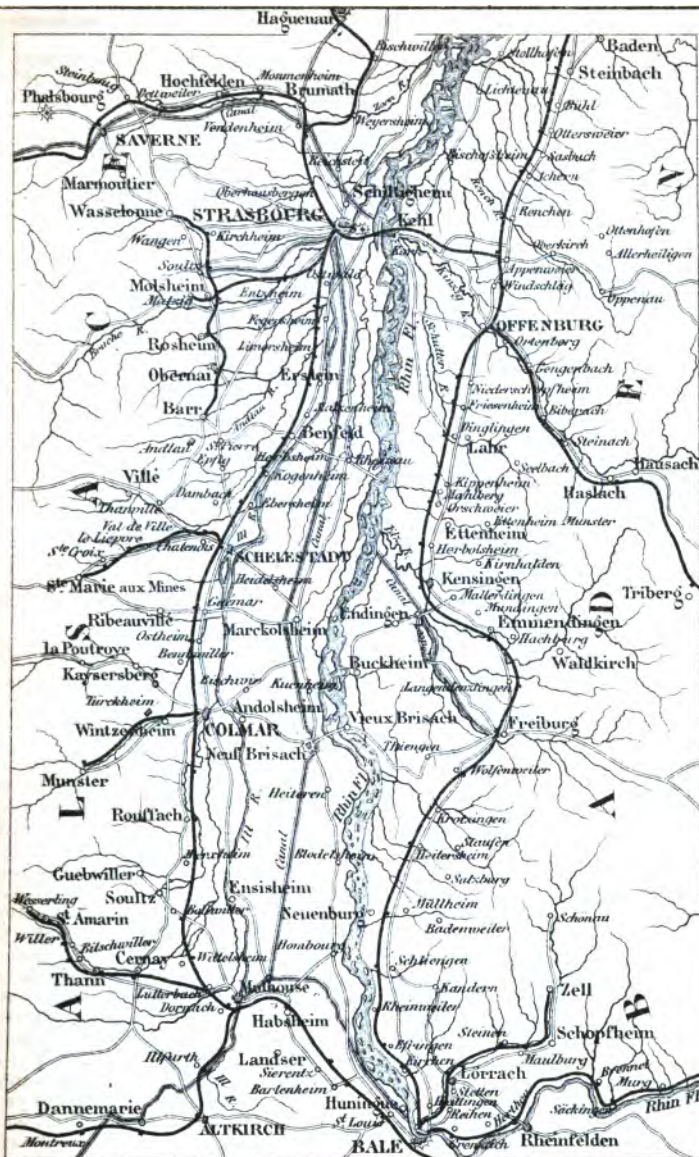
Whoever visits the noble Rhine must

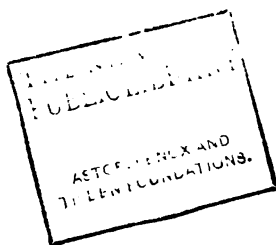
feel sensible of the beauty of its vineyards, covering steep and shore, interlacing with the most romantic ruins. Nowhere is the fondness for vine cultivation more evident in every grade and class of farmer than in the Rhenish wine districts. The humblest peasant has his square yard of vineyard, and every accessible spot, it will be seen, is decorated with the favorite plant. From Mayence to Coblenz, and from the latter city to Bonn, the country is covered with vineyards.

The true Hockheimer wine, from which is derived and erroneously used the name "*Hock*," which is applied to all German wines, is grown to the eastward of Mayence, at Hockheim, between that place and Frankfort. The town stands in the midst of vineyards. The whole produce is only twelve large casks, which sell on the spot for \$800 per cask. The property is divided among several owners. The whole eastern bank (the right bank as we descend) of the Rhine to the *Rheingau*, throughout its entire extent, has been remarkable for its wines during many centuries. In fact, the whole district is a delicious wine-garden.

In about one hour from Biebrich we pass on our right the celebrated castle of *Johannisberger*, celebrated because the *Johannisberger* once took the lead in the wines of the Rhine; but the sequestration of the castle from Prince Metternich for the payment of many years' arrears of taxes due to the State of Nassau, and which the prince repudiates, has in some degree prejudiced the vineyard; and the great care and energy displayed in the management of the vineyard of Steinberg, owned by the Duke of Nassau, has caused that wine to bring lately the same price as the *Johannisberger*. Some of the genuine is in the hands of Mr. Wm. E. Booraem, wine-merchant of New York. Drink it, oh ye epicures! The extent of the *Johannisberger* wine-yard is 70 acres. This favored spot was once the property of the Church, and also of the Prince of Orange. Napoleon presented it to General Kellermann. After the downfall of Napoleon it was presented to Prince Metternich by the Emperor of Austria. The highest price ever paid was \$5 50 per bottle on the spot, but two monarchs were the purchasers. The *Johannisberger* and Steinberger wines are

# THE RHINE FROM BASLE TO BADEN





sold every year at auction in casks of 1200 or 600 litres. In good years the Prince of Metternich reserves several casks, which are bottled 5 or 6 years later. These wines are sold for from 3 to 20 florins per bottle; they are of equal value and merit; the Johannisberger is distinguished for its great freshness and bouquet, and the Steinberger for its body, warmth, and peculiar aroma. In second order come the Marcobrunner, Raenthaler, and Hockheimer wines.

Rudesheim, on the same side of the river as the castle of Johannisberg, also produces fine wines.

A short distance farther down we see the town of *Bingen*, which does an extensive business in wine. It contains 7500 inhabitants, and is beautifully situated at the mouth of the River Nahe. This river divides Prussia from the duchy of Hesse-Darmstadt. Near the mouth of the river, and opposite the Castle of Ehrenfels, is a small square tower, immortalized by Southey in the following tradition:

"BISHOP HATTO.

"The summer and autumn hath been so wet,  
That in winter the corn was growing yet;  
'Twas a piteous sight to see all around  
The grain lie rotting on the ground.

"Every day the starving poor  
Crowded around Bishop Hatto's door,  
For he had a plentiful last year's store;  
And all the neighborhood could tell  
His granaries were furnish'd well.

"At last Bishop Hatto appointed a day  
To quiet the poor without delay:  
He bade them to his great barn repair,  
And they should have food for the winter there.

"Rejoiced at such tidings, good to hear,  
The poor folk flock'd from far and near;  
The great barn was full as it could hold  
Of women and children, and young and old.

"Then, when he saw it could hold no more,  
Bishop Hatto he made fast the door;  
And while for mercy on Christ they call,  
He set fire to the barn and burnt them all.

"'I' faith, 'tis an excellent bonfire!' quoth he,  
'And the country is greatly obliged to me  
For ridding it, in these times forlorn,  
Of rats that only consume the corn.'

"So then to his palace returned he,  
And he sat down to his supper merrily,  
And he slept that night like an innocent man;  
But Bishop Hatto never slept again.

"In the morning, as he enter'd the hall,  
Where his picture hung against the wall,  
A sweat like death all o'er him came,  
For the rats had eaten it out of the frame.

"As he look'd there came a man from his farm;  
He had a countenance white with alarm.

'My lord, I open'd your granaries this morn,  
And the rats had eaten all your corn.'

"Another came running presently,  
And he was as pale as pale could be:  
'Fly! my lord bishop, fly,' quoth he;  
'Ten thousand rats are coming this way;  
The Lord forgive you for yesterday!'

"I'll go to my tower on the Rhine," replied he;  
'Tis the safest place in Germany;  
The walls are high, and the shores are steep,  
And the stream is strong, and the water deep!'

"Bishop Hatto fearfully hasten'd away,  
And he cross'd the Rhine without delay,  
And reach'd his tower, and barr'd with care  
All the windows, doors, and loop-holes there.

"He laid him down, and closed his eyes;  
But soon a scream made him arise;  
He started, and saw two eyes of flame  
On his pillow, from whence the screaming came.

"He listen'd and look'd: it was only the cat,  
But the bishop he grew more fearful for that;  
For she sat screaming, mad with fear,  
At the army of rats that were drawing near.

"For they have swum over the river so deep,  
And they have climb'd the shores so steep,  
And now, by thousands, up they crawl  
To the holes and windows in the wall.

"Down on his knees the bishop fell,  
And faster and faster his beads did he tell,  
As louder and louder, drawing near,  
The saw of their teeth without he could hear.

"And in at the windows, and in at the door,  
And through the walls by thousands they  
pour,  
And down through the ceiling, and up through  
the floor.

From the right and the left, from behind and  
before,  
From within and without, from above and be-  
low—

And all at once to the bishop they go.

"They have whetted their teeth against the  
stones,  
And now they pick the bishop's bones;  
They gnaw'd the flesh from every limb,  
For they were sent to do judgment on him."

We now arrive at *Lahnstein*, where we disembark and take the cars to *Emf*: time, 20 minutes; fare 48 kr. Opposite *Lahnstein* is situated the beautiful and picturesque castle of *Stotzenfels*. It was built by one of the archbishops of *Trèves*, both as a residence and fortress, and is one of the most imposing castles on the Rhine. It was presented to the King of Prussia by the city of *Coblentz*, by whom it was repaired. Many of the rooms are beautifully frescoed. The armory contains numerous relics, among which are the swords of *Murat*, *Napoleon*, and *Blucher*. Queen *Victoria* and the Prince Consort were entertained here by the King of Prussia in 1845.

*Ems* is beautifully situated on the right bank of the River Lahn. The principal hotels are *H. d'Angleterre* and *H. Four Towers*. These two houses are kept by the same proprietor. Although *Ems* can not compete with Baden-Baden or Wiesbaden in the magnificence of its Kursaal, the company is considered much more select than at either of the other watering-places. The season commences in May and ends in September. The excursions are numerous, and the daily routine about the same as at Wiesbaden. Public baths are numerous, and the water is considered very efficacious in all diseases appertaining to females.

*From Ems to Coblenz* is a lovely ride: you may either take your baggage with you and take the steamer there, or make an excursion to Coblenz, or stop at Coblenz going down and make an excursion to *Ems*.

Immediately opposite Coblenz, which is on the left descending the river, is *Ehrenbreitstein*, "the Gibraltar of the Rhine," bidding defiance to almost any assault. It is capable of accommodating 100,000 men, but 5000 are sufficient to man it properly. It stands nearly 400 feet above the level of the river, is defended by 400 cannon, and cost the Prussian government over \$5,000,000. It is said that provisions for 8000 men for ten years can be stored in its magazines. It may be visited by procuring a ticket, for which a small fee is demanded.

*Coblenz*.—The river is here crossed by a bridge of boats. The town is built upon a triangular piece of land between the rivers Moselle and Rhine, and is surrounded by powerful fortifications. The streets are mostly regular, and many of the public buildings handsome. Principal hotel, and one of the best on the Rhine, is the *Grand*, directly opposite the steam-boat landing.

Near the junction of the two rivers is situated the Church of *St. Castor*, founded in the ninth century, and is the church in which Charlemagne divided his empire among his grandchildren. In front of this church is a fountain, erected as a monument by Napoleon on his march to invade Russia, with an inscription recording the event. A few months later, the Russians, in pursuit of the French army on their way to Paris, passed the monument, when

the commander of the forces ordered the following sarcastic addition to the inscription: "*Vu et approuvé par nous, commandant Russe de la Ville de Coblenz, Janvier 1<sup>er</sup>, 1814*"—"Seen and approved by us, Russian commandant of the city of Coblenz, January 1, 1814." The principal building in Coblenz is the palace built by the Bishop of Trèves in 1778. It has been fitted up for the King of Prussia as a summer residence. Coblenz is not a business place of great repute; it is only well known for the production of one article, viz., the sparkling Moselle and Hock wines. Messrs. H. Hürter & Son, wholesale wine merchants, purveyors to the King of Prussia, have the finest establishment and largest wine-cellars here, and well worth a visit. They keep an immense stock of the choicest sparkling Moselle and Hock, far superior to Champagne. Besides these wines, you will find in their cellars a collection of all the choice wines of the country, viz., the genuine Castle Johannisberg, the Steinberg Cabinet, Hockheim, Marco-brunn, etc. The gentlemen of the firm are most happy in showing visitors the whole process of preparing the wines. This house has also a branch establishment at Hamburg, near Frankfort, also one in London, 11 Adam St. Seltzer-water and wine are the principal articles of commerce at Coblenz.

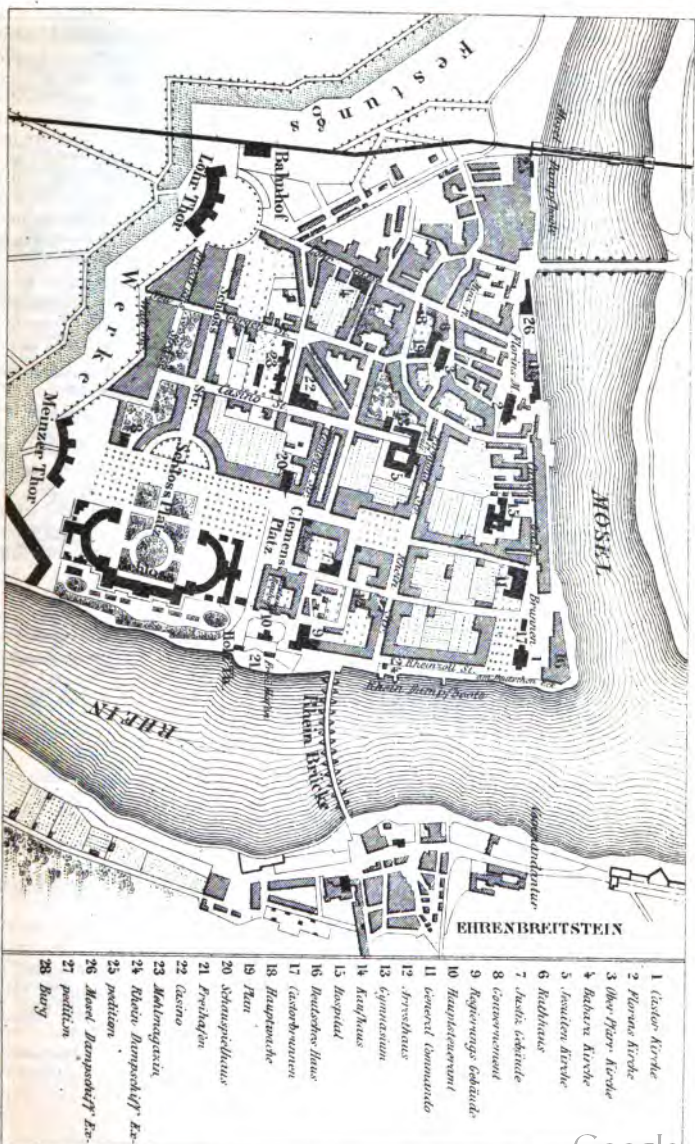
On the left bank, below the junction of the Moselle, stands the monument erected to the youthful and heroic General Marceau, who was killed at the battle of Altenkirchen in 1796.

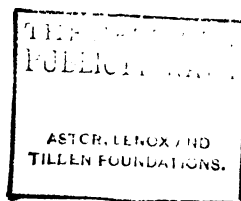
"By Coblenz, on a rise of gentle ground,  
There is a small and simple pyramid,  
Crowning the summit of a verdant mound;  
Beneath its base a hero's ashes hid—  
Our enemy's; but let not that forbid  
Honor to Marceau, o'er whose early tomb  
Tears, big tears, gushed from the rough soldier's lid,  
Lamenting and yet envying such a doom,  
Falling for France, whose rights he battled to resume."

A short distance farther down, on the same side (left), we come to *Weissenthurm*, or "White Tower," on the frontier of Trèves. It is noted for being the place where the French crossed the Rhine in 1797, in spite of the Austrians, who fiercely contested their passage. A monument has been erected to the French general Hoche, who consummated that memorable exploit by imitating Julius Cæsar, who,



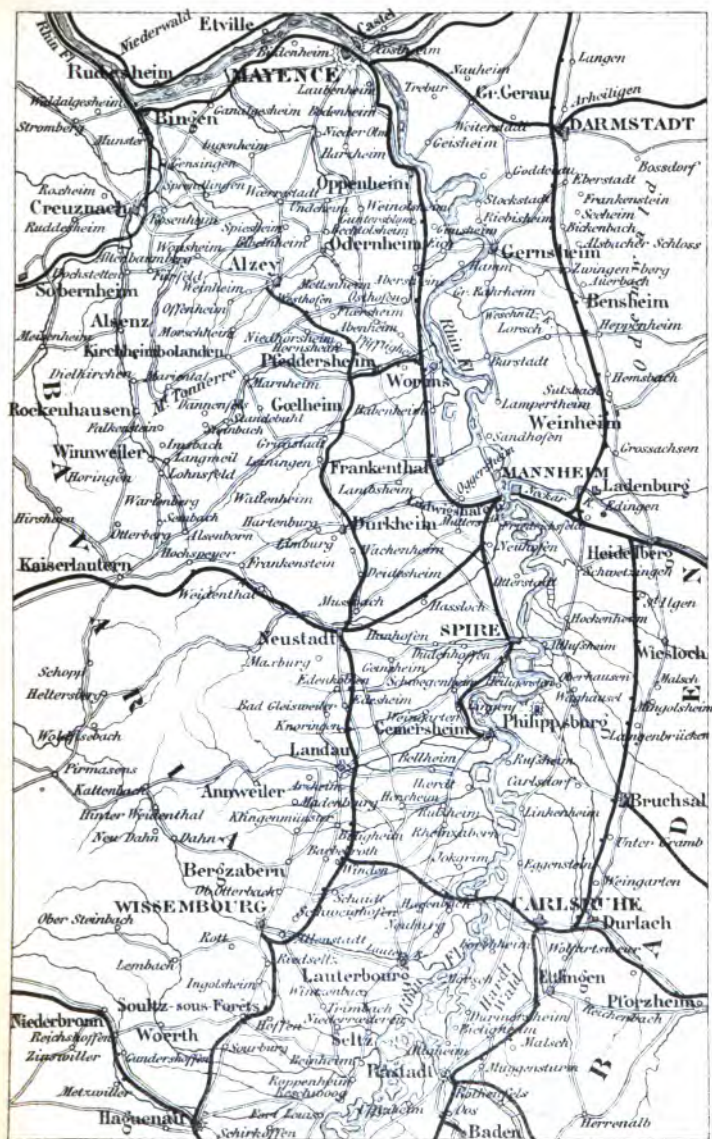
# COBLENZ

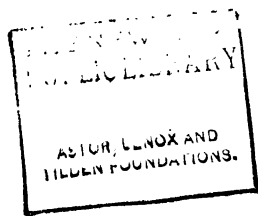






# THE RHINE FROM BADEN TO COBLENZ



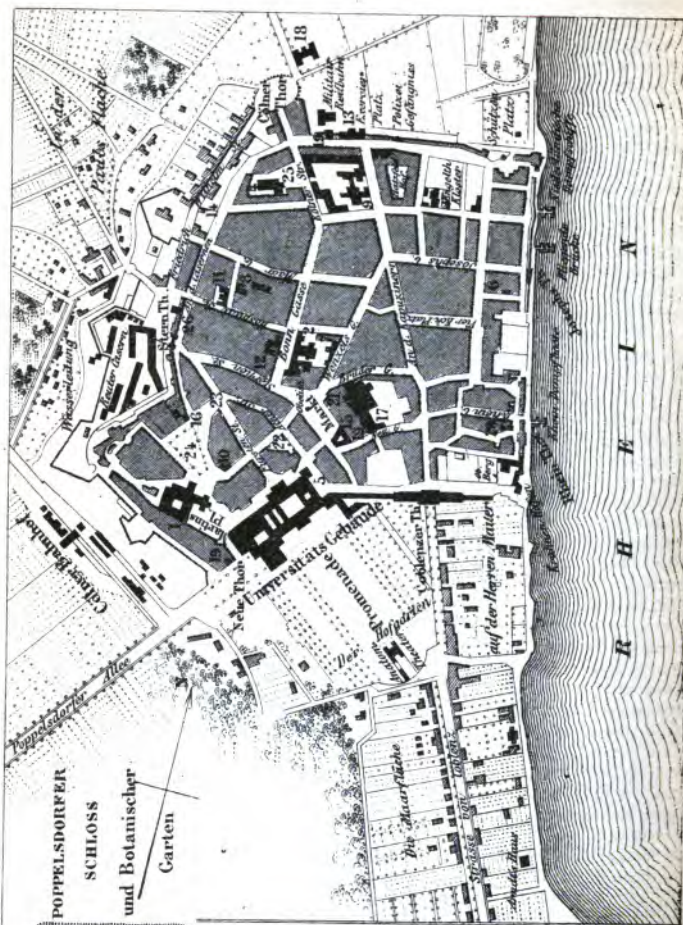






## POPPELSDORFER SCHLOSS und Botanischer Garten

- 1 Münster
- 2 Jesuiten Kirche
- 3 St. Remigii Kirche
- 4 St. Peter Kirche
- 5 Evangelische Kirche
- 6 Synagoge
- 7 Gerichtshaus
- 8 Arzthaus
- 9 Wächthausen Kl.
- 10 Hospital St. Egid.
- 11 Hospital St. Jakob
- 12 Gymnasium
- 13 Theater
- 14 Freischule
- 15 Rathhaus
- 16 Post
- 17 Polizei Bureau
- 18 Hospital
- 19 Stadthalen
- 20 Gerolds Capelle
- 21 Minoriten Kirche
- Places**
- 22 Benignus Pl.
- 23 Breisch Pl.
- 24 Münster Pl.
- 25 St. Pl.
- 26 Fischmarkt



nearly 2000 years ago, crossed the river in the same manner when leading his army against the Sicambri.

On the right we pass the town of *Neuwied*, in which is a palace belonging to the King of Prussia, which contains numerous relics dug up near the town, and supposed to belong to the inhabitants of the colony of Victoria, destroyed in the 4th century.

On the left we pass the handsome village of *Andernach*, an ancient Roman town, finely fortified. There is a picturesque watch-tower close by the river.

On the right we see the Castle of *Hammerstein*, built in the 10th century, and destroyed by the Bishop of Cologne in the 17th.

On the left we pass the village of *Brohl*: it is celebrated for its tufa-stone, of volcanic origin, which, when ground up into powder, possesses the peculiar property of hardening under water, often being made into cement. The stone was used by the Romans for coffins, as it contained the property of absorbing the moisture of the body. This gave them the name of *sarcophagi*, or "flesh-consumers," applied now to all stone coffins. The cement is used largely in the construction of the dikes of Holland.

On the same side we pass the Castle of *Rheineck*, to which is attached an elegant modern residence.

On the right, near the water, is the town of *Linz*, strongly fortified. The archbishops of Cologne built the tower we still see there for the purpose of defending the town against the natives of *Andernach*, and to collect the toll from the navigators of the Rhine. A little below, on the same side, we pass the blackened walls of the castle of *Ockenfels*.

As far as lovely scenery is concerned, this portion of the Rhine is considered the finest. On a small island in the river is the building once used by the nuns of *St. Ursula*. When these establishments were broken up by the French, this one was preserved through the intercession of Josephine. It is now used as a nunnery for sisters of charity. The bride of Roland, nephew of Charlemagne, took the veil here on hearing a false report of her husband's death, and on the left bank of the Rhine stands the castle of *Rolandseck*, built, it is said, by Roland, that he might see the con-

vent where his bride had hidden herself from the world.

Nearly opposite *Rolandseck* are the celebrated "Seven Mountains," grouped together, all of which are over 1000 feet high. The chief of the group is the renowned *Drachenfels*, so called from its cave, in which the dragon was killed by the horned *Siegfried*. Its summit is crowned by an old castle, once the fortress and watch-tower of the robbers of the Rhine. Here they could espy the vessels they intended to plunder, and defend themselves against one hundred times their number when attacked. On one of the other summits was another castle, belonging to the Archbishop of Cologne. Again we have recourse to Byron, who gives a glowing description of this, the most enchanting portion of the lovely Rhine:

"The castled crag of *Drachenfels*  
Frowns o'er the wide and winding Rhine,  
Whose breast of waters broadly swells  
Between the banks which bear the vine,  
And hills all rich with blossom'd trees,  
And fields which promise corn and wine,  
And scatter'd cities crowning these,  
Whose far white walls along them shine,  
Have strew'd a scene which I should see  
With double joy wert thou with me.

"And peasant-girls, with deep blue eyes,  
And hands which offer early flowers,  
Walk smiling o'er this paradise;  
Above, the frequent feudal towers  
Through green leaves lift their walls of gray,  
And many a rock which steeply lowers,  
And noble arch in proud decay,  
Look o'er this vale of vintage-bowers;  
But one thing want these banks of Rhine—  
Thy gentle hand to clasp in mine.

"The river nobly foams and flows,  
The charm of this enchanted ground.  
And all its thousand turns disclose  
Some fresher beauty varying round:  
The haughtiest breast its wish might bound  
Through life to dwell delighted here;  
Nor could on earth a spot be found  
To Nature and to me so dear,  
Could thy dear eyes, in following mine,  
Still sweeten more these banks of Rhine."

*Bonn* contains 20,000 inhabitants. Principal hotels are *Golden Star*, one of the finest houses in Germany, and *Grand Hôtel Royal*, beautifully situated on the banks of the Rhine, with fine English garden. This town is noted for its splendid University, which occupies the immense palace formerly owned by the Electors of Cologne, who resided here up to the middle of the thirteenth century. The building is nearly a quarter of a mile long, and has a

spacious library of over 100,000 volumes. The University was established here by the King of Prussia in 1818, and owes its celebrity to the splendid discipline maintained among the students. Prince Albert was formerly a student here. The University contains a museum of Rhenish antiquities. The academical hall is ornamented with singular fresco portraits, in which the four faculties of philosophy, jurisprudence, medicine, and theology are portrayed in the faces of the most celebrated teachers of the respective sciences. The *Minster*, said to have been founded by the Empress Helena, is surmounted by five towers. It contains a few monuments, and a bronze statue of the empress. The beauty of Bonn consists in its lovely environs and long avenues of shade-trees.

One of the finest excursions in the neighborhood is to the church on the summit of *Kreutberg*, behind Popelsdorf. The church contains a copy of the Scala Santa, or Holy Stairs at Rome, which led to Pilate's judgment-seat, and bears the stains of the blood which fell from the Savior's head when wounded by the crown of thorns. Pilgrims go up and down the stairs upon their bended knees. In the vault below are the bodies of the monks who lived in the convent which formerly stood on the site of the church. They lie in twenty-five coffins, in an undecayed state, exposed to the gaze of the curious. Their shriveled skin and horrid appearance, while it fills the superstitious with holy awe, turns the intelligent traveler away in disgust.

*Cologne* is situated on the left side of the river, and contains, with its suburb Deutz, by which it is connected by a bridge of boats, 129,251 inhabitants. It is the capital of the province, and is the third city of importance in the Prussian kingdom. It is built in the form of a crescent close by the water, and is strongly fortified, the walls forming a circuit of nearly seven miles.

"Ye nymphs who reign o'er sewers and sinks,  
The River Rhine, it is well known,  
Doth wash your city of Cologne;  
But tell me, nymphs, what power divine  
Shall henceforth wash the River Rhine?"

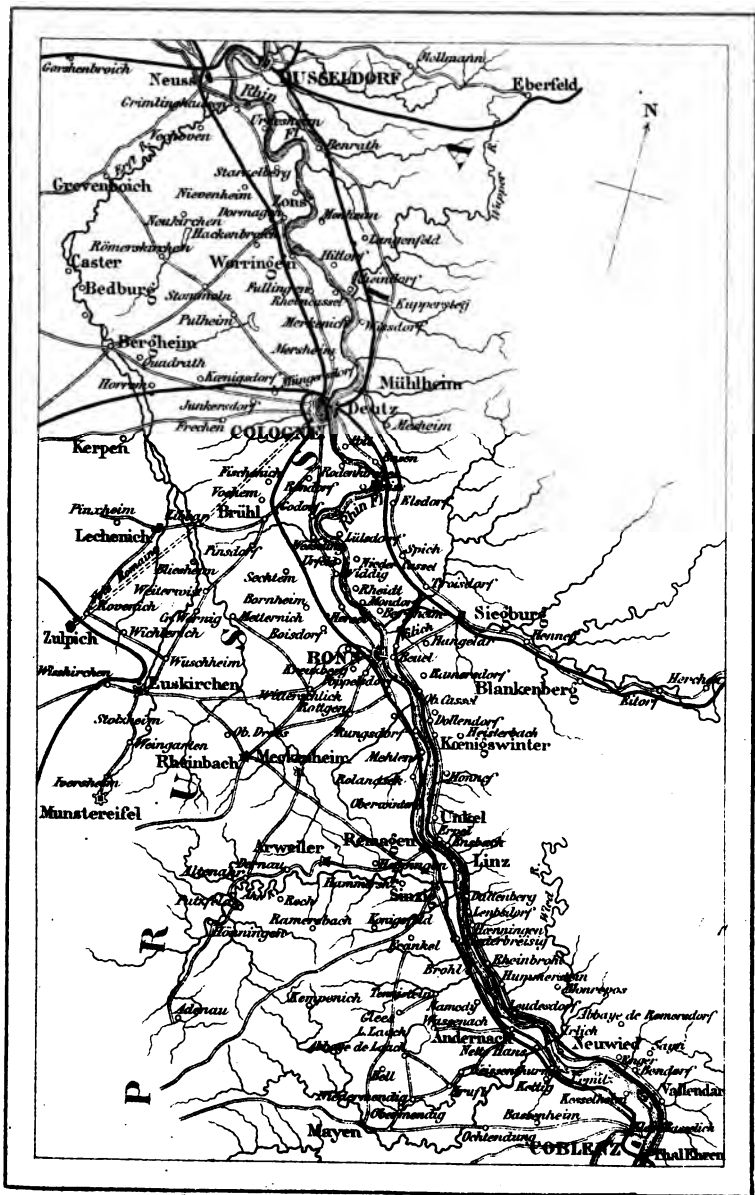
Since Coleridge penned the above lines a great change has taken place, and it is daily improving.

The well-known liquid which bears the name of the city (*eau de Cologne*) is an important production of the place, and is exported in very large quantities. John Maria Farina, opposite Julichs-place, manufactures the genuine Cologne, to which was awarded the prize-medals of the London exhibitions of 1851 and 1862, an honorable mention in Paris, 1855, and prize-medals in Paris, 1867, and Vienna, 1873; established in 1709. Travelers will obtain a worthless article unless they buy direct from the above dealer. The principal hotels of Cologne are *Hotel Disch*, a first-class and admirably managed house; *Hotel du Nord*, a large first-class house near the station, finely conducted; and the *Bellevue*, at Deutz, immediately opposite Cologne, a finely-conducted house, and fine position.

Cologne is a place of great antiquity, and was of considerable importance during the Roman period. A Roman colony was planted in it by Agrippina, daughter of the Emperor Germanicus, who was born here, and from its privileges as a Roman colony (*Colonia Agrippina*) the modern name of the city is derived. During the Middle Ages, and for a lengthened period of time, it was one of the most populous and important cities in Europe. It was also one of the chief cities of the Hanseatic league.

The chief glory of Cologne is its magnificent *Cathedral*, or *Minster* of St. Peter, which is one of the most magnificent specimens of Gothic architecture in the world. Although commenced in the year 1248, it is still unfinished. Its length is about 500 feet, which is to be the height of its two towers when finished; its length 280, and height of choir 161. The work is now progressing rapidly; nearly \$2,000,000 have been expended on it by the Kings of Prussia during the last 40 years. There is also a society established, with branches all over Europe, for the purpose of soliciting subscriptions for its completion. It is estimated that it will require about \$5,000,000 for that purpose. Behind the high altar is the chapel of the Magi, or the three kings of Cologne. The custodian will tell you that the silver case contains the bones of the three wise men who came from the East to Bethlehem to present their presents to the infant Christ, and that the case, which is ornamented with precious stones,

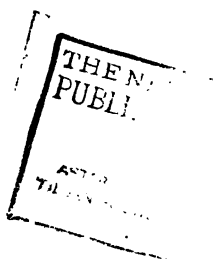
# THE RHINE FROM COBLENZ TO DUSSELDORF

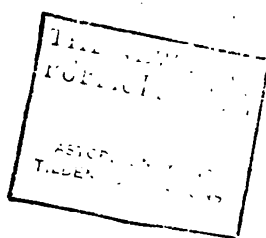




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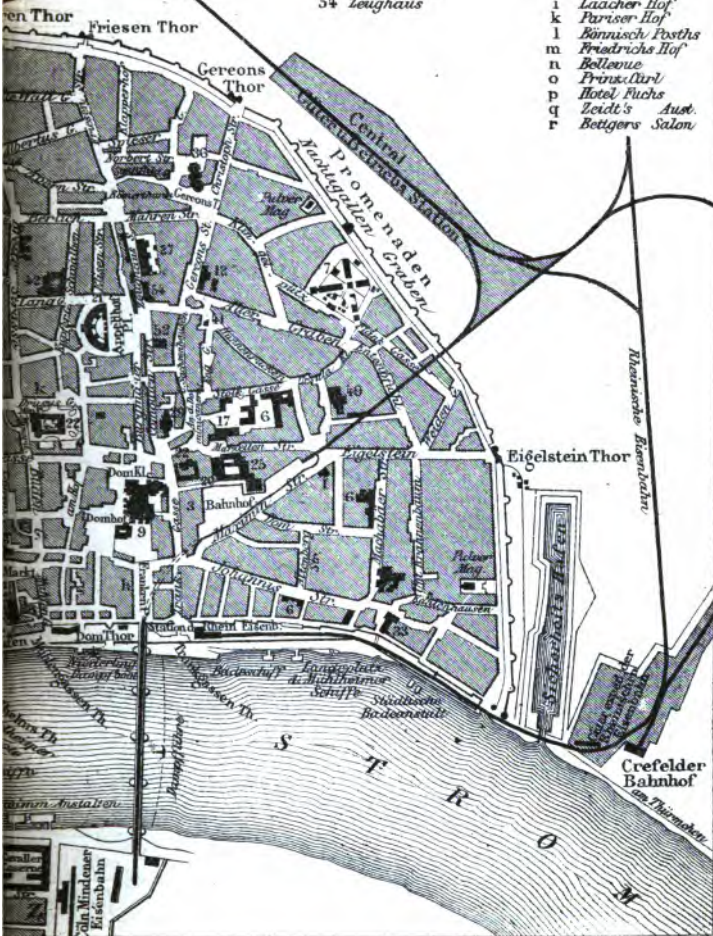
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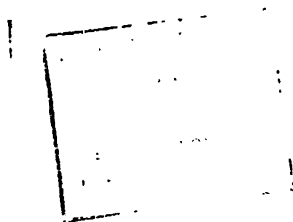
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|-------------------------------|----------------------------|------------------------|
| 1 Allerheiligen Capelle       | 15 Kürzenich (Kaufhaus)    | 30 St. Aposteln        |
| 2 Bank                        | 16 Gymnasium (Fr. Wilhelm) | 31 St. Cäcilien        |
| 3 Botanischer Garten          | 17 Gymnasium (Jesuiten)    | 32 St. Columba         |
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| 5 Casina                      | 19 Sabach'sches Haus       | 34 St. Elisabeth       |
| 6 Casernen                    | 20 Jesuiten Kirche         | 35 St. Georg           |
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| 8 Diorama                     | 22 Museum                  | 37 St. Johann Baptiste |
| 9 Dom                         | 23 Polizei Direction       | 38 St. Martin          |
| 10 Elend (de Groot'sche F.K.) | 24 Postamt                 |                        |
| 11 Evangelische Kirche        | 25 Priester Seminar        |                        |
| 12 Erz Bischofliches Palais   | 26 Rathhaus                |                        |
| 13 Festungs Bahnhof           | 27 Regierungs Palais       |                        |
| 14 Carnison's Lazareth        | 28 St. Alban               |                        |
|                               | 29 St. Andreas             |                        |



- |    |                                   |    |                           |
|----|-----------------------------------|----|---------------------------|
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| 40 | <i>St. Maria im Capitol</i>       | 46 | <i>St. Pantaleon</i>      |
| 41 | <i>St. Maria Ablass Kapelle</i>   | 47 | <i>St. Peter</i>          |
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- |   |                        |
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| b | <i>Mainzer Hof</i>     |
| c | <i>Wiener Hof</i>      |
| d | <i>Holländ. Hof</i>    |
| e | <i>Kölner Hof</i>      |
| f | <i>Königl. Hof</i>     |
| g | <i>Hotel Clément</i>   |
| h | <i>German Hof</i>      |
| i | <i>Laacher Hof</i>     |
| k | <i>Pariser Hof</i>     |
| l | <i>Bönnisch Posths</i> |
| m | <i>Friedrichs Hof</i>  |
| n | <i>Bellevue</i>        |
| o | <i>Prinz. Carl</i>     |
| p | <i>Hotel Fuchs</i>     |
| q | <i>Leidt's Aust.</i>   |
| r | <i>Bettigers Salon</i> |





and the surrounding valuables in the chapel, are worth \$6,000,000. These remains were presented to the Archbishop of Cologne by the Emperor Barbarossa when he captured the city of Milan, which at that time possessed these valuable relics. The skulls of the Magi, crowned with diamonds, with their names written in rubies, are shown to the curious on payment of \$1 37 for a party; on Sundays and festivals gratis. To see the choir you pay 15 s. g. = 37½ cents, and to ascend into the galleries 20 s. g. = 50 cents. Among the numerous relics in the Sacristy is a bone of St. Matthew. In the chapel of St. Agnes there are some very fine paintings; among others, St. Ursula and her 11,000 virgins.

The Church of *St. Mary* is remarkable for its antiquity: said to have been built by Plectrudis in the year 700. Plectrudis was the wife of Pepin, whom she abandoned on account of his attachment for Alpais, the mother of the famous Charles Martel. There is an effigy of her let in the wall outside of the choir. The church contains several fine pictures.

The Church of *St. Peter* will be visited with interest, as it contains not only the font in which Rubens was baptized—he was born in Cologne—but also one of his masterpieces, the Crucifixion, presented to the church in which he was baptized a short time before his death. It is used as an altar-piece. On the outside of the shutter is a copy; the original will be shown for a fee of 37½ cents.

The Church of *St. Ursula* is one of the most remarkable sights in Cologne. The tradition of St. Ursula is this: She was the daughter of the King of Brittany, who sailed up the Rhine as far as Basle, and then, accompanied by 11,000 virgins, to make a pilgrimage to Rome; from Basle she traveled on foot, and was received at the Holy City by the Pope with great honors. On her return the whole party was barbarously murdered by the Huns, because they refused to break their vows of chastity. St. Ursula was accompanied by her lover Conan and an escort of knights. St. Ursula and Conan suffered death in the camp of the Emperor Maximin. Ursula was placed in the Calendar as the patron saint of Chastity; and the bones of all the attendant virgins were gathered together, and the present church erected to contain

the sacred relics. On every side you turn, skulls, arm and leg bones meet your eye, piled on shelves built in the wall. In every direction these hideous relics stare you in the face. Hood says it is the chastest kind of architecture. St. Ursula herself is exhibited in a coffin which is surrounded by the skulls of a few of her favorite attendants. The room in which she is laid contains numerous other relics; among these are the chains with which St. Peter was bound, and one of the clay vessels used by the Savior at the marriage in Cana.

There are several other churches well worth a visit should you make any stay, viz., *St. Pantaleon*, *Gross St. Martin*, the *Apostles' Church*, *St. Gereon's Kirche*, etc.

Wallraff's Museum contains some very good pictures and Roman antiquities: open to the public on Sundays and holidays; on other days a fee of 25 cents is demanded.

A visit should be made to No. 10 Sternengasse. It is not only historically interesting as the house in which Rubens was born 1577, but where Maria de' Medici breathed her last in 1642; her head was buried in the Cathedral, and her body conveyed to France.

From *Cologne to Paris* is described in Route No. 11.

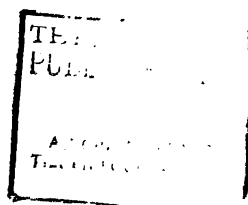
The traveler at Cologne may take his choice which way he intends to proceed, although we would advise never leaving your route to accident or fancy; make up your mind when you start *where* you intend to go, and *go* there. By this method you will not only leave your mind at rest to obtain information on every subject on the route, but your friends at home will know to what point to direct your letters, and your time and expenses will be arranged to suit your convenience. There are exceptions, however, to this rule: you may fall in with a very agreeable party, which you would like to join; or you may be with a disagreeable party, which you would like to leave. For Heaven's sake, avoid a continual fault-finder; he kills all the pleasures of travel, and detracts from as much as a humorous, good-hearted person adds to your enjoyment.

# A TABLE OF COINS, WITH THE COMPARATIVE VALUE IN GOLD AND SILVER OF THE UNITED STATES.

	Dols.	Cts.	M.		Dols.	Cts.	M.
<b>COINS OF GREAT BRITAIN.</b>				<b>GERMAN COINS—continued.</b>			
Sovereign .....	4	68		Florin (of Bavaria and Ba-		40	
Half Sovereign .....	2	41	50	den), 60 Kreuzers.....			
Crown .....	1	20		Florin (of Austria), 100		40	
Half Crown .....		60		Kreutzers.....			
Florin, or two Shillings..		46		Five Gulden (of Baden)....	3	6	
Half Florin, or one Shilling..		23		Rix Dollar (of Austria).....	1		
Sixpence .....		11	50			25	
Fourpence .....		7	66			32	
One Penny (nearly) .....		2				16	
						8	
<b>COINS OF FRANCE.</b>						25	
Napoleon (double) .....	7	70		Marc (16 Hamburg Shillings)			
Napoleon .....	3	85		The very numerous small			
Half Napoleon .....	1	92	50	coins of the German States,			
Quarter Napoleon .....		96	15	whether in kreutzers, silver			
Five Francs .....		95		groschens, stivers, or shil-			
One Franc .....		19		lings, may be calculated by			
Half Franc (fifty Centimes)..		9	50	noting the value of the larger			
Twenty Centimes .....		3	90	pieces.			
Ten Centimes (two Sous)....		1	95				
Five Centimes (one Sou)....			98	<b>COINS OF ITALY.</b>			
<b>COINS OF SPAIN.</b>				Twenty Lira ..... (Sardinia)	3	85	
Double .....	16			Ten Lira ..... do.	1	92	50
Half Double .....	8			Five Lira ..... do.		96	50
Quarter Double .....	4			One Lira ..... do.		19	
Isabelino .....	5			Half Lira ..... do.		9	50
Duro .....	1			Quarter Lira ..... do.		4	75
Medio Duro .....		50		Sequin ..... (Tuscany)	2	80	
Peseta .....		20		Scudi, or ten Pauls. .... do.	1	10	
Dos Reals .....		10		Five Pauls ..... do.		55	
Real .....		5		Two Pauls ..... do.		22	
Dos Quartos .....		2		Paul ..... do.		11	
Cuarto .....		1		Half Paul ..... do.		5	50
Ochavo .....			50	Crazia ..... do.		1	25
				Quattrino ..... do.			25
<b>THE COINS OF SWITZERLAND</b>				Ten Scudi ..... (Rome)	10		
are the same as France,				Scudi ..... do.	1		
vis., <i>Francs and Centimes.</i>				Paul ..... do.		10	
French Napoleon .....	3	85		Grosso ..... do.		5	
Five Francs .....		95		Balioques ..... do.		1	50
Two Francs .....		38		Half Balioques ..... do.			
One Franc .....		19		Oncia of 6 Ducats. .... (Naples)	4	91	
Half Franc .....		9	50	Oncia of 3 Ducats. .... do.	2	45	50
Twenty Centimes .....		3	90	Piastra, or 12 Carlins. .... do.		95	
Ten Centimes .....		1	95	Ducato, or 10 Carlins. .... do.		91	50
The word <i>Helvetia</i> is on the				Half Piastra ..... do.		47	50
obverse.				Carlino, or 10 Grani. .... do.		8	25
				Half Carlino, or 5 } do		4	12
				Grani ..... }			
<b>COINS OF THE GERMAN STATES</b>				Grano ..... do.			75
AND HOLLAND.				<b>COINS OF RUSSIA.</b>			
Double Frederick .....	8			Imperial .....	4	5	
Frederick .....	4			Five Rubles .....	4		
Ten Guilders .....	4			Ruble .....		80	
Five Guilders .....	2			Ten Zloty .....	1	14	
One Guilder (20 Stivers)				Ten Copecks .....		8	
Holland) .....		88	50	Five Copecks .....		4	
Double Ducat .....	4	56		<b>COINS OF TURKEY AND EGYPT.</b>			
Ducat (of Bavaria) .....	2	28		Twenty Piastres .....	1		
Crown of Baden .....	1	10		Piastre .....		5	
Thaler (of Saxony) .....	1			Five Paras .....			65
Thaler (of Prussia, 80 silver			70	Belgium coin is the same as			
Groschens) .....				France, viz., Francs and Cen-			
Ten Thalers (of Brunswick) ..	8			times.			
Ten Thalers (of Hanover) ...	8						

This table is for the use of travelers, not merchants, as exchange will be found to vary considerably. If more is received than here expressed, you are the gainer by exchange; if not, you are the loser.







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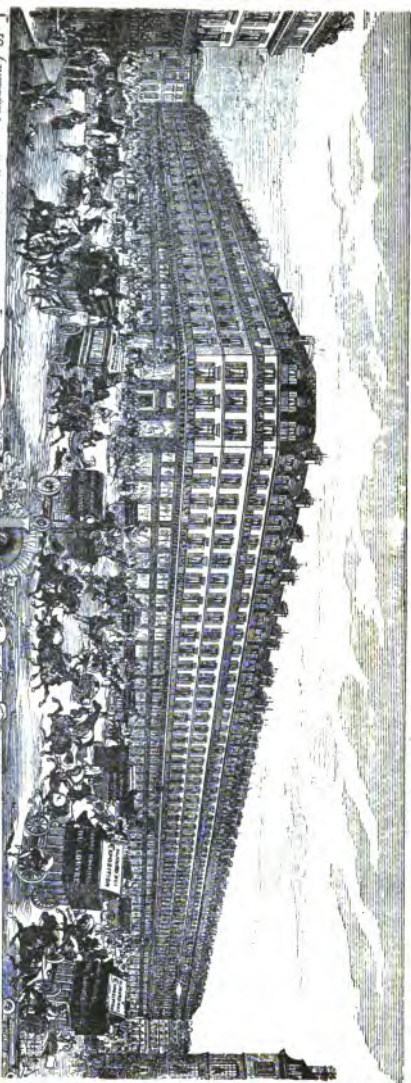
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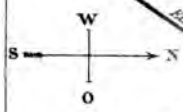
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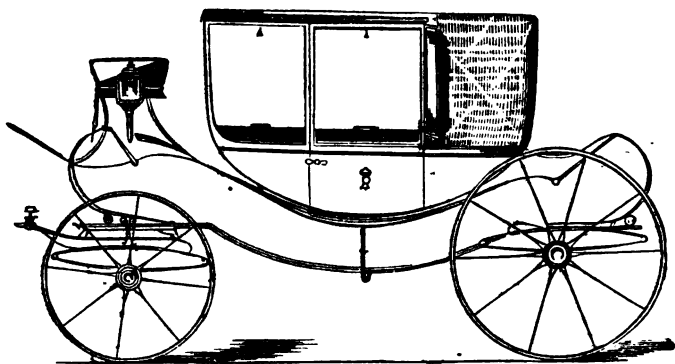
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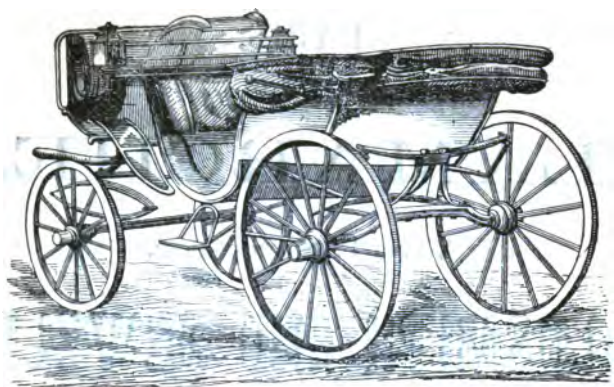
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Mudgee,	Alcoa,	Stranraer,		B.leville,
Nancy,	Alva,	Strasburg,		Coburg,
Nantes,	Anchterarder,	Stuttgart,		Hamilton,
Naples,	Auchtermuchty,	Suez,		Kingston,
Narva,	Ayr,	Sydney,		London,
Navan,	Banchory,	Tamworth,		Montreal,
Nellston,	Bariff,	Tarleton,		Port Hope,
Nenchatel,	Barthead,	Tarland,		Pictou,
Nice,	Bathgate,	Tarrangower,		Quebec,
Nimes,	Beith,	Teneriffe,		St. Catherine's,
Nuremberg,	Blair Athol,	Thornhill,		Toronto,
New Castle,	Blair Gowrie,	Thoune,		Windsor,
Newry,	Breckin,	Tipperary,		St. John, N. B.
New Pittsigo,	Bridge of Allan,	Toowoomba,		WEST INDIES,
New Ross,	Buckle,	Töplitz,		SO. AMERICA, &c.
Odessa,	Castle Douglas,			Havana,
Oleron,	Coatbridge,			St. Johns, P. R.
Omagh,	Compar-Augus,			Mayaguez,
Oporto,	Crief,			Panama,
Oran,	Cullen,			Va'apaiso,
Orleans,	Dalbattie,			Lima,
Ostend,	Dairy,			St. Thomas,
Paisley,	Doune,			Bermuda,
Palermo,	Dumbarton,			Barbadoes,
Palma (Majorca),	Dumfries,			Nassau, N. P.
Paris,	Dumblane,			Cardenas,
Parma,	Dunkeld,			Mexico.
	Dunning,			
	Dunoon,			
	Edzell,			
	Elgin,			
	Ellon,			
	Erroll,			
	Fochabers,			
	Forfar,			

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ARRANGEMENTS AT FIXED PRICE, including rooms, firing, lighting, service, and meals (wine included), with the option to take the meals in the apartment, at the restaurant, or at table d'hôte:

PRICE PER DAY.	1st Class,	30 fr.=24s.= \$6.
	2d	" 25 fr.=20s.= 5.
	3d	" 20 fr.=16s.= 4.

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SECOND BREAKFAST.—*Wine*, Claret or Burgundy to choose. *By-Dishes*. Two Dishes to choose on the Bill of Fare. Cheese, Fruits.

DINNER.—*Wine*, Claret or Burgundy to choose. *Soup*. *By-Dishes*. Three Dishes to choose on the Bill of Fare. Salad, Sweet-dish, Cheese, Fruits.

Breakfasts and Dinners *à la carte* are served in the Apartments. Guests received *en pension* at a fixed price for Board and Lodging. Wines of the first quality. Reading and Conversation, Music, and Card Rooms. Saloons for Parties and Fêtes. Smoking-Room. French and Foreign Newspapers and Periodicals. Café. Billiards. Divans. Baths. Carriages (*grande et petite remise*). Elegant Turn-outs. Omnibus for the Conveyance of Guests and their Luggage to and from the Railway Stations. *Personnel* speaking all Languages. Interpreters. Tickets and full information in relation to the Operas, Theatres, and other Places of Amusement, Races, Balls, Concerts, etc.

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**Travelers are informed that they will find in the Hotel**  
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**Printed Tariff for the Rooms.**

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NO NOISE—ASPHALLE STREET.

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**Near the Tuileries, Place Vendome, and the Boulevards.**

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## THE ROYAL VICTORIA HOTEL, KILLARNEY, IRELAND.

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**Victoria Street, London, S.W., opp. Westminster Abbey,**

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**SEE GUIDE NOTICE UNDER HEAD OF HOTELS, PAGE 65.**

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**AND**  
**MERCHANT TAILORS,**

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Situated in the most central part of the City, and near to the principal Colleges and places of interest to visitors. Families and Gentlemen will find this Hotel replete with every comfort. Spacious Coffee-Rooms. Private Sitting and Bed Rooms *en suite*. Guides always in attendance. Job and Post Horses. Fashionable Open and Close Carriages. Good Stabling and Commodious Coach Houses. Wedding Equipages with Postillions.

JOHN P. ATTWOOD, Proprietor.

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This first-class Hotel is pleasantly and fashionably situated in the immediate neighborhood of Blythswood Square (one of the healthiest sites in the city), and within an easy distance of the Exchange, Banks, the American Consul's, and principal places of business.

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The Hotel since its opening, three years ago, has been very successful, and is now known to be the principal American Family Hotel in Glasgow.

It is also largely patronized by the highest Families in Great Britain and the Continent.

**JAMES MACLEAN, Proprietor.**

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(IN THE CENTRE OF THE CITY.)



This magnificent Hotel is now open to the public, and, having been entirely rebuilt and furnished in the most elegant style, will be found one of the most convenient in the Kingdom. A large COFFEE-ROOM; BILLIARD-ROOM; also, a spacious and convenient COMMERCIAL-ROOM, to which every attention will be paid; a LADIES' COFFEE-ROOM, for the convenience of Ladies and Families; elegant and spacious BALL-ROOM; all the BEDROOMS are large and beautifully furnished. Stabling for eighty horses.

*An Omnibus attends the Trains, taking Families Free to and from the Hotel.*

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This old-established Hotel has been completely refurnished and decorated. It contains Suites of Rooms for Large and Small Families, and every accommodation for Single Gentlemen. It is situated in the most fashionable part of London, is within a shilling cab-fare of the Houses of Parliament, the Law Courts, Westminster Abbey, the Government Offices, all the principal Railway Termini, Theatres, and Places of Amusement; Bond Street, Regent Street, Piccadilly, St. James's Street, and Pall Mall are immediately adjacent; St. James's Park, the Green Park, and Rotten Row are within a few minutes' walk. The Hotel itself is under the personal superintendence of the Proprietor, whose great experience in the business is a guarantee for the comfort of the Visitors and the excellence of all articles supplied to them.

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Beautifully situated on the Cliff, contiguous to the Spa, Sands, Cliff-Bridge, and Pleasure Grounds. **JOHN WILLIAMSON, Proprietor.**


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 On parle Français. Man spricht Deutsch.

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Reasonable charges.

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## GRAND HOTEL,

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**A BILLIARD-ROOM.**

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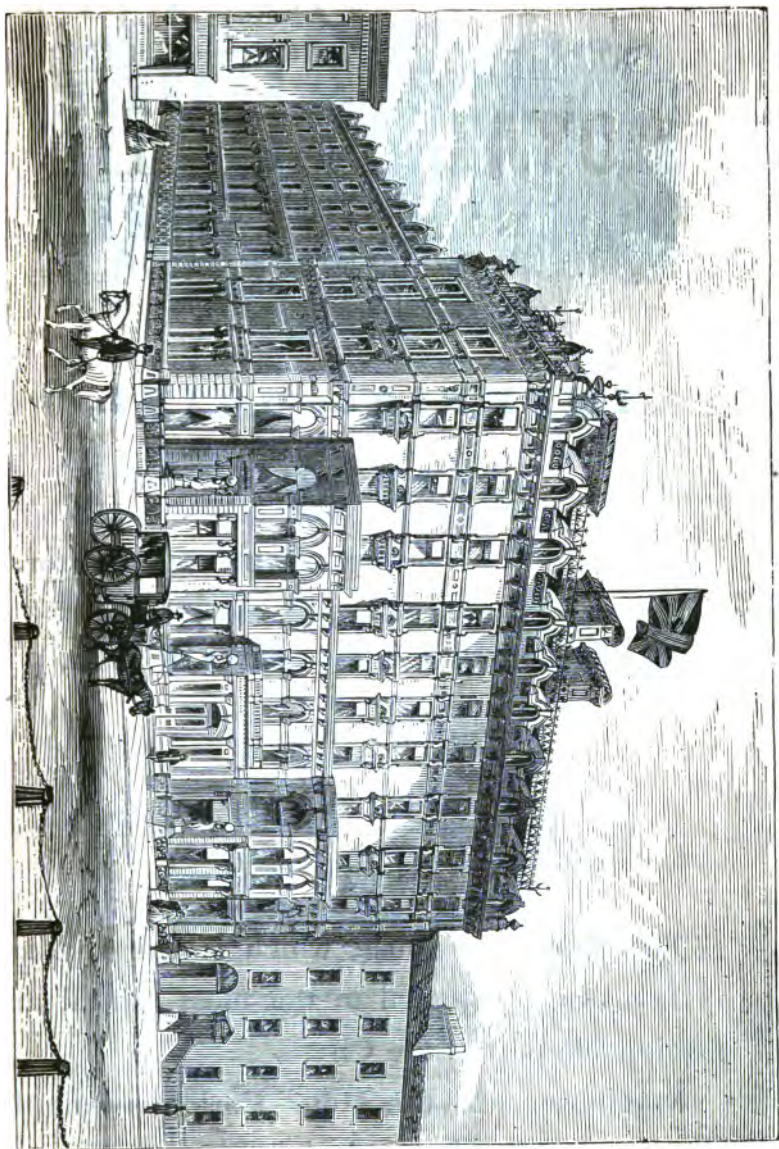
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***Bathing Establishment.***







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MOUNTAINEER,	PIONEER,	GONDOLIER,	MARY JANE,
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Sail during the Season for Oban, Fort William, Inverness, Staffa, Iona, Glencoe, Tobermory, Portree, Gairloch, Ullapool, Lochinver, and Stornoway;

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Every specialty connected with Stationery Trade of First-Class quality. Contractors to the  
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Ladies' and Gentlemen's Cambric Handkerchiefs. Paris Kid Gloves and general outfitting.

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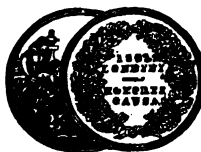
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MELROSE, *Feb. 17, 1870.*

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# **FLORENCE.**

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
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Omnibus at the Departure of **ALL** Trains.  
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**NOTICE.**—Travelers intending to honor this Hotel with their patronage are respectfully requested not to make use of the name GRAND HOTEL, as there is  NO HOTEL OF THAT NAME IN MARSEILLES.

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On the SQUARE CARLO FELICE.

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Reading-room supplied with all the principal journals.**

The hotel is under the immediate superintendence of the proprietor.

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**DIVINE SERVICE EVERY SUNDAY.**

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## FRANKFORT-ON-THE-MAIN.

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The Proprietor of this **FIRST-CLASS HOTEL** begs to call the attention of American Travelers to this First-Class House, feeling confident that they will here find every comfort which a Leading Hotel affords.

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Table d'Hôte, Hot and Cold Baths, the Best of Wines,

**Splendid Cuisine, Reading-Room, &c., &c., &c.**

# HOTEL DE L'EUROPE,

*Beautifully situated in the Piazza di Spagna,*

**ROME.**

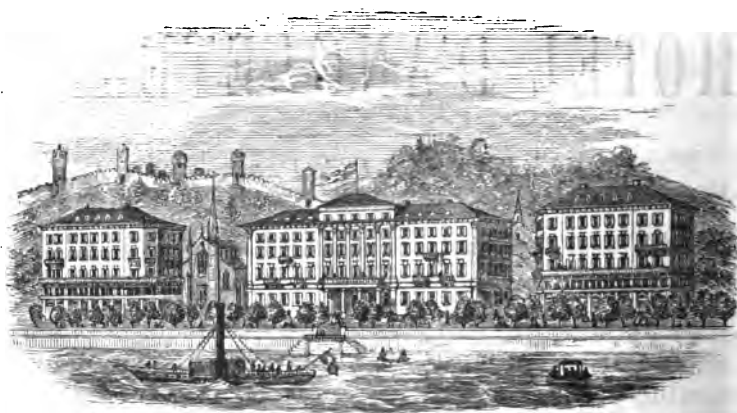
A first-class Hotel for *Families* and *Single Gentlemen*. It is particularly recommended for the cleanliness and comfort of its apartments. There is an excellent *Table d'Hote*, a *choice selection of Wines, fine Cuisine, Baths, Stables*, and every convenience appertaining to a first-class hotel.

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**PRIZE MEDALS IN THE LAST BELGIAN EXHIBITIONS OF  
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Taffetas Levantines, and the splendid Faille Silk for Dresses. Neck-handkerchiefs, &c., &c.

This is the oldest Black Silk Manufactory in Belgium. Rich Faille Silk, Taffetas Levantines (Washing Silks), so much esteemed in England and America for their unalterable black colors.

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One of the most beautiful situations on Lake Geneva, in the immediate vicinity of Castle Chillon, Montreaux, Clarens, Vevay, Lausanne, Les Rochers, and the mouth of the Rhone.

Arrangements made en pension during winter.

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## LAKE OF COMO.



### **HOTEL BELLE-VUE, CADENABBIA.**

In a lovely position on the shore, and directly opposite the steamboat landing.

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### **STRESA (Lac Majeur).**

### **Grand Hotel des Iles Borromées.**

This hotel is directly opposite the Borromean Isles, and enjoys a superb view of the surrounding scenery.

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### **PALLANZA (Lac Majeur).**

### **GRAND HOTEL DE PALLANZA.**

Magnificently situated opposite the Borromean Isles, commanding a splendid view of the Simplon, and nicely sheltered. Moderate charges. Mons. SEYSCHAB, Proprietor.

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### **LUGANO (Lake Lugano).**

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Mons. E. POZZI, Proprietor.

A fine, first-class house, situated on the borders of this beautiful lake, near the steamboat landing, much frequented by best American and English families. Charges very moderate.

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**Landlord, M. MELLA.**

Hotel and Gardens adjoin the Lake, and command a charming view. **PRICES MODERATE.**

*N.B.—English Church Service in this Hotel twice every Sunday during the Season.*

**TELEGRAPH OFFICE.**

**BELLAGIO, ON LAKE COMO.**

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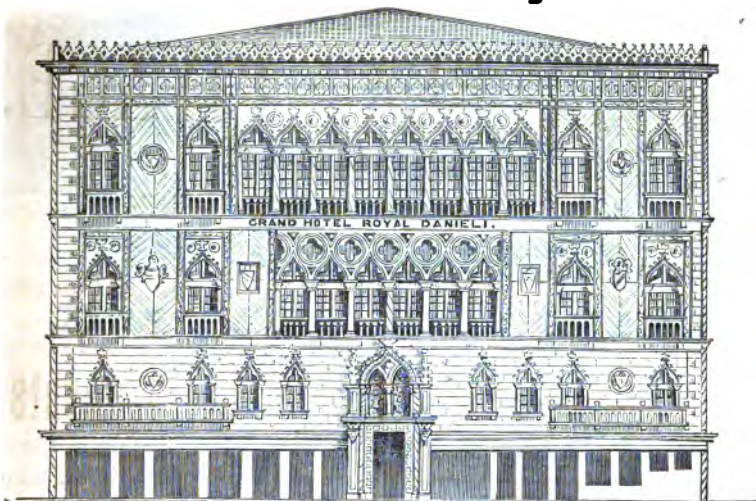
**M. MELLA, Proprietor.**

Magnificently situated on the SUMMIT OF THE HILL, above the Grande Bretagne, and commanding what is generally acknowledged the most beautiful view on the Lake.

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**And the Prices Reasonable.**

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**Mr. Koeler, Proprietor.**

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VIENNA.


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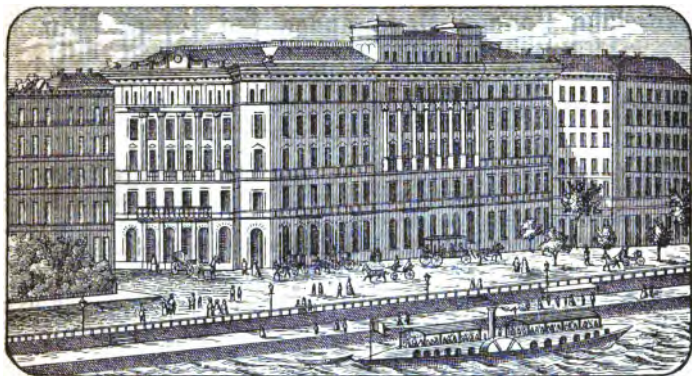
From VIENNA to CONSTANTINOPLE, 68 hours only.

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**Fares:** *Food included (Coffee, Luncheon, Dinner, Tea), Vienna to Constantinople, First Class, fls. 121 80; Second Class, fls. 85 80.*

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The Interior of the Hotel consists of **Four Hundred Bedrooms** and **Sitting-Rooms**, **Table d'Hote Room**, **Breakfast-Room**, a **Restaurant**, a **Reading-Room**, with a well-furnished **Library**. **German**, **French**, **English**, **American**, and **Italian Newspapers**. A **Lady's Room**, with a **Large Piano**. A **Smoking** and **Billiard-Room**.

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**Telegraph Station in the Hotel.**

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And Continues until the 31st of October.**

The Mineral Waters are excellent, and the best physicians hold them in high consideration. Fifty thousand visitors, whose stay at Baden-Baden is more or less extended, here enjoy pleasures the most elegant and the most recherché.

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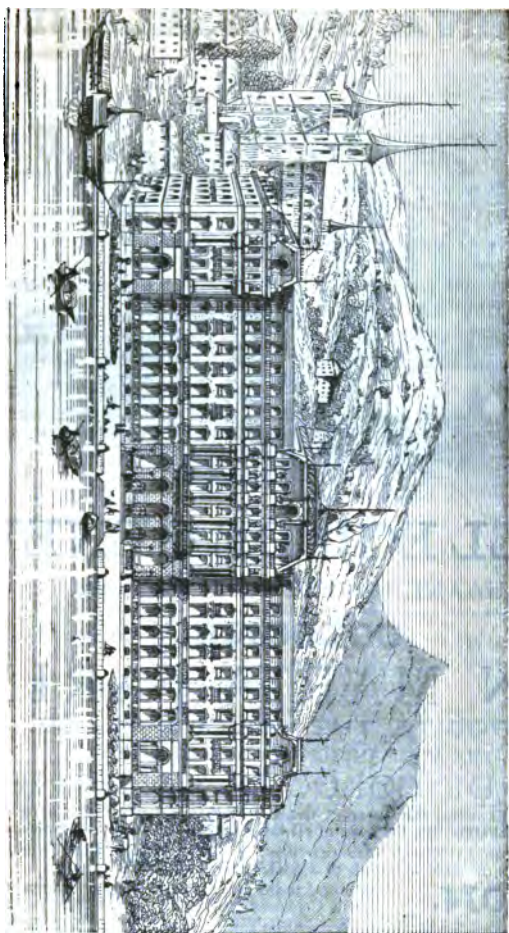
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Travelers visiting Cologne, and intending to buy my genuine article, are cautioned against being led astray by cabmen, guides, commissioners, and other parties who offer their services to them. I therefore beg to state that my manufacture and shop are in the same house, situated OPPOSITE the Jülich's-Place, and nowhere else. It happens namely too frequently that the said persons conduct the uninstructed strangers to shops of one of the fictitious firms, where, notwithstanding assertion to the contrary, they are remunerated with nearly half the part of the price paid by the purchaser, who, of course, must pay indirectly this remuneration by a high price and a bad article.

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Gegenüber dem Jülich's-Platz.

COLOGNE, January, 1874.

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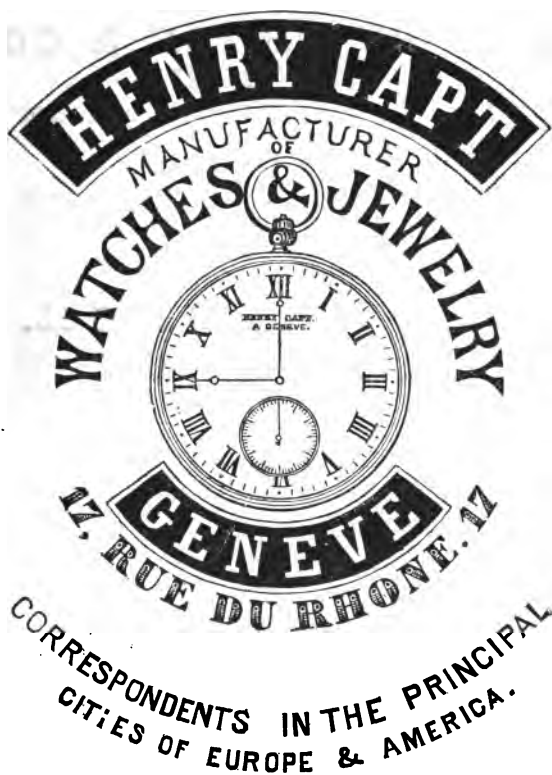
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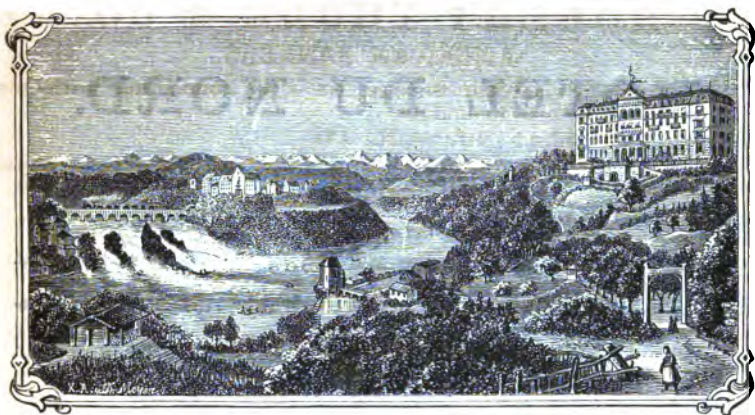
Admirably situated close to the "Monnaie Federale," with a  
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***PRICES MODERATE.***

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*Over 43,000 visitors stop at this hotel yearly.*

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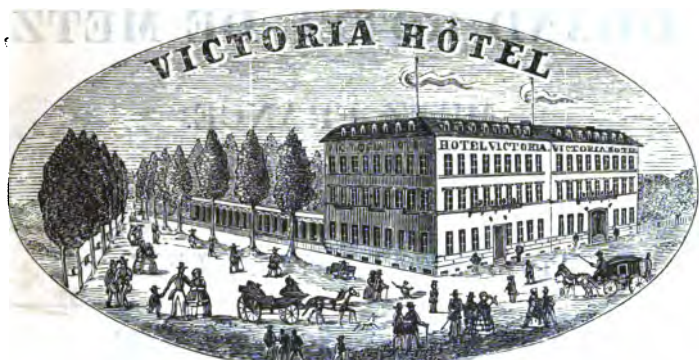
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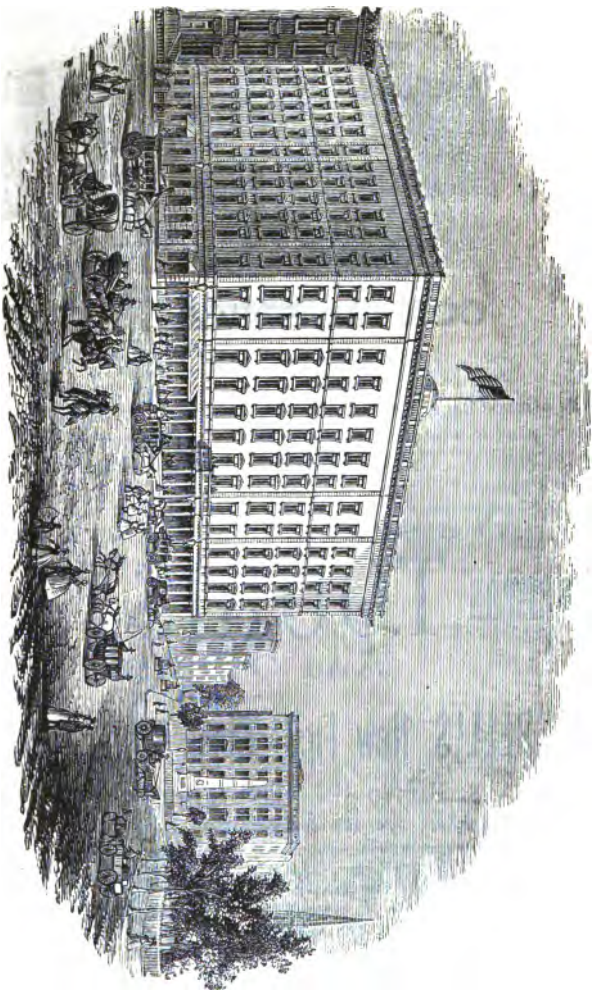

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STATE OF GEORGIA.	STATE OF LOUISIANA.	STATE OF FLORIDA.

FIRST-CLASS NEW AND POWERFUL IRON SCREW STEAMERS,

SAILING WEEKLY BETWEEN

## NEW YORK AND GLASGOW

*Via BELFAST, IRELAND,*

### From Pier 36, North River, New York.

Conveying passengers to and from all all parts of GREAT BRITAIN, IRELAND, SWEDEN, NORWAY, DENMARK, and the CONTINENT, AT LOWEST THROUGH RATES.

**SALOON ACCOMMODATIONS UNSURPASSED.**

**Cabins, \$70 & \$80 GOLD, according to location.**

For dates of sailing, &c., apply in New York to

**AUSTIN BALDWIN & CO., Agents, 72 Broadway.**

GLASGOW: Lewis T. Merrow & Co., 65 Great Clyde St. ANTWERP: Clerk, Dixon, & Co.  
BREMEN: C. Z. L. Kleingenberg. HAMBURG: Geo. Hirschmann & Co. HAVRE: C. Brown.  
NAPLES: Cerulli & Co. PARIS: F. Pushet & Co., 114 Boulevard Sebastopol.

# AUSTRIAN LLOYD. 1873. Trips of the Steamers

	TO TRIESTE.	TO ANCONA.	TO ATHENS (PIREUS).	TO SMYRNA.
From Trieste		Once per week. Tuesday at 4 P.M. — Arrival next morning.	Once per week. Saturday at 2 P.M. Transferrment at <i>Syra.</i> — Arrival—Tuesday morning.	Once per week. Saturday at 2 P.M. Transferrment at <i>Syra.</i> — Arrival—Tuesday morning.
From Ancona	Every Sunday night. — Arrival next morning.		Once per week. Wednesday night. Transferrment at <i>Syra.</i> — Trip of 8 days.	Once per week. Wednesday night. — Arrival—Tuesday morning.
From Athens (Piræus)	Every Saturday night, <i>via Syra,</i> by express steamer. — Arrival in 5 days.	Every Saturday night. Transferrment at <i>Syra.</i> — Trip of 7 days.		Every Tuesday night, <i>via Syra.</i> — Arrival in 2 days.
From Smyrna	Once per week, Saturday night. Transferrment at <i>Syra</i> to express steamer from Constantinople en route to Trieste. — Arrival in 5 days.	Saturday night, <i>via Syra, Corfu, and Brindisi.</i>	Every Saturday night. Transferrment at <i>Syra.</i> — Arrival on the 3d day.	
From Constantinople	Once per week, by direct express. Saturday, at 10 A.M. — Trip of 5 days.	Saturday morning. Transferrment at <i>Syra.</i> — Arrival in 7 days.	Every Saturday at 10 A.M. Transferrment at <i>Syra.</i> — Arrival on the 3d day.	Once per week. Thursday night. — Arrival—Saturday morning.
From Beyrout	Second Monday from Jan. 12th, <i>via Smyrna and Syra.</i> — Second Friday from Jan. 2d, <i>via Alexandria.</i>	Second Monday from Jan. 12th, <i>via Smyrna, Syra, and Brindisi.</i>	Second Monday from Jan. 12th, <i>via Smyrna and Syra.</i>	Second Monday from Jan. 12th.
From Alexandria	Every Tuesday after the arrival of the Indian mail. — Trip of 5 days.	Every Tuesday, <i>via Corfu.</i> — Arrival in 6 days.	Second Tuesday from Jan. 6th, <i>via Smyrna and Syra.</i>	Second Tuesday from Jan. 6th. Direct.
From Salonica	Second Thursday from Jan. 8th, <i>via Syra.</i>	Second Thursday from Jan. 8th, <i>via Syra and Brindisi.</i>	Second Thursday from Jan. 8th, <i>via Syra.</i>	Second Thursday from Jan. 8th, <i>via Syra.</i>



# between Ports mentioned below. **AUSTRIAN LLOYD.**

To CONSTANTINOPEL.	To BEYROUT.	To ALEXANDRIA.	To SALONICA.
Once per week. Saturday at 2 P.M. — Arrival—Thursday night.	Second Friday from Jan. 2d, <i>via Alexandria.</i> — Second Saturday from Jan. 3d. <i>via Smyrna.</i>	Once per week. Friday at midnight. — Trip of 5 days.	Second Saturday from Jan. 10th, <i>via</i> <i>Syra.</i> — Arrival in 7 days.
Once per week. Wednesday night. Transferrment at <i>Syra.</i> — Trip of 8 days.	Second Wednesday night from Dec. 31st, <i>via Corfu and Alex-</i> <i>andria.</i> — Arrival in 12 days.	Every Wednesday night, <i>via Corfu.</i> — Arrival in 9 days.	Second Wednesday night from Jan. 7th, <i>via Syra.</i>
Tuesday night, by express steamer, <i>via</i> <i>Syra.</i> — Arrival—Thursday night.	Second Tuesday from Jan. 6th, <i>via Syra</i> <i>and Smyrna.</i>	Second Tuesday from Jan. 13th, <i>via Syra</i> <i>and Smyrna.</i>	Second Tuesday from Jan. 13th, <i>via Syra.</i>
Once per week. Saturday night. — Arrival on the 8d day.	Second Sunday from Jan. 11th, <i>via Rhodes.</i>	Second Sunday from Jan. 4th. Direct.	Second Sunday from Jan. 11th, <i>via Syra.</i>
	Second Thursday from Jan. 8th, <i>via</i> <i>Smyrna and Rhodes.</i>	Second Thursday from Jan. 1st, direct, <i>via Smyrna.</i>	Second Saturday from Jan. 3d.
Second Monday from Jan. 12th, <i>via Smyrna.</i>		Second Friday from Jan. 2d.	Second Monday from Jan. 12th, <i>via Smyrna.</i>
Second Tuesday from Jan. 6th, direct, and <i>via Smyrna.</i>	Second Friday from Jan. 9th.		Second Tuesday from Jan. 6th, <i>via</i> <i>Smyrna and Syra.</i>
Second Sunday from Jan. 4th. Direct.	Second Sunday from Jan. 4th, <i>via</i> <i>Constantinople.</i>	Second Sunday from Jan. 4th, <i>via</i> <i>Constantinople.</i>	

# "INMAN LINE,"

## For Queenstown and Liverpool,

Under Contract with the Governments of Great Britain and the United States for Carrying the Mails.

CITY OF CHESTER,  
CITY OF RICHMOND,  
CITY OF MONTREAL,  
CITY OF BRUSSELS,  
CITY OF BROOKLYN,

CITY OF PARIS,  
CITY OF ANTWERP,  
CITY OF LONDON,  
CITY OF BALTIMORE,  
CITY OF WASHINGTON,  
CITY OF DURHAM,

CITY OF NEW YORK,  
CITY OF BRISTOL,  
CITY OF LIMERICK,  
CITY OF DUBLIN,  
CITY OF HALIFAX.

## FROM NEW YORK TO LIVERPOOL,

Every Saturday and Every Thursday, from Pier 45 North River.

### RATES OF PASSAGE:

#### FIRST CABIN, PAYABLE IN GOLD.

FIRST CABIN to Queenstown or Liverpool.....	\$75
Do. to London.....	80
Do. to Rotterdam, Hamburg, Antwerp, and Havre.....	85
Do. to Paris.....	90

#### STEERAGE, PAYABLE IN CURRENCY.

STEERAGE to Liverpool, Queenstown, Glasgow, or Londonderry.....	\$30
Do. to London, through by Rail.....	35
Do. to Antwerp, Rotterdam, and Hamburg.....	35
Do. to Sweden, Norway, Denmark, and Paris.....	38

Children between one and twelve, half fare. Infants under one year, free.

### From Queenstown or Liverpool:

☞ A Steamer leaves Liverpool every TUESDAY and THURSDAY, embarking Passengers from QUEENSTOWN ON WEDNESDAY and FRIDAY. ☞

FIRST CABIN, 15 and 18 Guineas, or \$75 and \$90 Gold. Children under 12, half fare. Infants free.

STEERAGE, from Liverpool, Queenstown, Glasgow, or Londonderry, £6 6s., or \$34 U. S. Currency. Children under 12, half fare. Infants, \$5.

☞ Tickets can be bought on this side at the above rates by persons wishing to bring out their friends.

For Passage or further information, apply at the Company's Offices,

**JOHN G. DALE, Agent, 15 Broadway, New York.**

**WM. INMAN, Agent,**

Nos. 62 and 63 Tower Buildings South, 22 Water St., Liverpool.

**Philadelphia**—O'DONNELL & FAULK, 402 Chestnut Street; **Boston**—M. S. CREAGH, 102 State Street; **Chicago**—F. C. BROWN, 39 West Kenzie Street; **London**—EIVES & ALLEN, 61 King William Street; **Paris**—JULES DECOUE, 48 Rue Notre Dame des Victoires, Place de la Bourse; **Hamburg**—FALCK & CO.; **Havre**—WOOD & CO.; **Antwerp**—WM. INMAN; **Belfast**—JOHN McKEE, 53 and 55 Donegal Quay; **Queenstown**—C & W. D. SEYMOUR & CO.

# UNITED STATES MAIL LINE.

The Magnificent Clyde-Built Mail Steamers of the

## Hamburg-American Packet Company:

Pommerania,  
Thuringia,  
Silesia,  
Frisia,  
Westphalia,  
Cimbria,  
Holsatia,

Hammonia,  
Vandalia,  
Germania,  
Saxonia,  
Borussia,  
Bavaria,  
Teutonia,

Allemannia,  
Franconia,  
Rhenania,  
Suevia,  
Lotharingia,  
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Maracaibo,

ARE APPOINTED TO SAIL AS FOLLOWS:

### BETWEEN HAMBURG AND NEW YORK.

From HAMBURG, every WEDNESDAY Morning.  
From HAVRE, every SATURDAY Morning.  
From NEW YORK every THURSDAY Noon.

#### PRICES OF PASSAGE:

	First Class.	Second Class.
From Hamburg to New York.....	165 Prussian Thalers.	100 Prussian Thalers.
From Havre to New York.....	600 Francs.	370 Francs.
From Paris to New York .....	615 Francs.	380 Francs.
From New York to Plymouth, Cherbourg, Lon- } don, or Hamburg .....	120 Dollars (gold).	72 Dollars (gold).
From New York to Paris .....	126 Dollars 75c. (gold).	77 Dollars (gold).

### Between HAMBURG, HAVANA, and NEW ORLEANS,

Calling at HAVRE, Outward and Homeward,  
Once a Month during the Season.

#### PRICES OF PASSAGE:

From Hamburg to Havana or New Orleans.....	First Class.....	180 Prussian Thalers.
From Havre to Havana or New Orleans.....	" "	660 Francs.
From Paris to Havana or New Orleans.....	" "	675 Francs.
From New Orleans or Havana to Havre or Hamburg.....	" "	150 Dollars (gold).

### Between HAMBURG and THE WEST INDIES and COLON,

And via Colon and Panama to all ports of the Pacific, and via San Francisco to Japan and China.

Two Sailings every Month.

From Hamburg *via* Grimsby and Havre to the West Indies (St. Thomas, San Juan de Puerto Rico, Puerto Plata, Cape Haytien, Port au Prince, Gonaives (event St. Marc), Trinidad, La Guayra, Puerto-Cabello, Curacao, Maracaibo, Sabanilla, Colon).

From Hamburg on the 8th and 23d of every month; from Grimsby on the 11th and 26th; from Havre on the 14th and 29th; and returning from Colon on the 6th and 21st, *via* Curacao and St. Thomas (from St. Thomas 15th and 30th), to

### CHERBOURG, SOUTHAMPTON (OR HAVRE) AND HAMBURG.

#### Prices of Passage.

	FIRST CLASS.
From Hamburg to St Thomas, 210 Prus. Thalers.	
From Grimsby to St. Thomas, 28 Pounds.	
From Havre to St. Thomas, 750 Francs.	

#### To all other Ports.

From Hamburg, First Class, 260 Prus. Thalers.	
From Grimsby, " " 36 Pounds.	
From Havre, " " 950 Francs.	
Supt. at St. Thomas, CAPT. H. MILO.	

AGENCIES.—Hamburg: AUGUST BOLZEN. London, Plymouth, and Southampton: SMITH, SUNDIUS, & Co. Havre and Paris: A. BROSTRÖM & Co. Cherbourg: A. BONFELS & FILS. New York: KUNHARDT & Co. and RICHARD & BOAS. New Orleans: WILLIAMS, RUPERT, & Co. Havana: SCHMIDT, HINRICHS, & Co. Colon (Aspinwall) and Panama: J. FURTH & Co. St. Thomas: SCHÖN, WILLINK, & Co.

# **"WHITE STAR LINE."**

## **New York, Cork, and Liverpool.**

The largest six afloat:

*OCEANIC,                      ADRIATIC,*  
*REPUBLIC,                  BALTIC,                      ANTARCTIC.*

Sailing from NEW YORK on SATURDAYS, from LIVERPOOL on THURSDAYS, calling at CORK HARBOR each way.

**FROM WHITE STAR DOCK, PAVONIA FERRY, JERSEY CITY.**

Passenger accommodations (for all classes) unrivaled, combining

## **SAFETY, SPEED, and COMFORT.**

Saloons, State-rooms, Smoking-room, Bath-rooms, Barbers'-shop, etc., in midship section, where least motion is felt.

*Piano and Library provided. Ventilation perfect. Each Section thoroughly Warmed during Winter months.*

These vessels have already shown themselves to be MAGNIFICENT SEA-BOATS, as well as extremely fast; and, owing to their immense size and strength, but little motion is felt, even in heavy weather.

***Rates: Saloon, \$80 Gold; Steerage, \$30 Currency.***

Those wishing to bring out friends from the old country can obtain prepaid certificates, **\$33** currency.

Passengers booked to and from

**AMERICA, NORWAY, SWEDEN, GERMANY, FRANCE,  
AUSTRALIA, INDIA, CHINA, etc.**

**Excursion Tickets granted at Lowest Rates. Drafts from £1 upward.**

For information, apply at the Company's Offices,

**19 Broadway, New York,**

**J. H. SPARKS, Agent;**

or to **ISMAY, IMRIE, & CO.,**

**10 Water St., Liverpool.**

# THE ANCHOR LINE

OF

## TRANSATLANTIC STEAMSHIPS

SAIL REGULARLY

**Every Wednesday and Saturday,**

**From Pier 20, North River, New York,**

**TO AND FROM NEW YORK AND GLASGOW,**

Calling at **MOVILLE (Londonderry)** to Land and Embark Passengers.

These first-class Steamers were built under special inspection, expressly for THE ATLANTIC PASSENGER TRADE, are thoroughly ventilated, are divided into WATER AND AIR TIGHT COMPARTMENTS, carry Passengers on ONE TWEEN DECK ONLY, are fitted up IN EVERY RESPECT with all the Modern Improvements calculated to insure the Safety, Comfort, and Convenience of Passengers, and are unsurpassed for kind attention to and good treatment of Passengers.

# THE ANCHOR LINE

OF

## PENINSULAR AND MEDITERRANEAN STEAM PACKETS,

SAILING REGULARLY BETWEEN

**Glasgow, the Mediterranean Ports, and New York.**

*Excursion Tickets Granted at Reduced Rates.*

The round voyage by these steamers presents a route of unequalled interest: Londonderry, Giant's Causeway, Glasgow, River Clyde, Lisbon, Gibraltar, Genoa, Leghorn, Pisa, Florence, Rome, Naples, Catania, Venice, Alexandria, and Trieste being all embraced within the circle of their sailings, and travelers visiting the Holy Land will find this route via Egypt to be the cheapest and most expeditious.

These steamers are replete with every comfort and convenience, and nothing has been spared in the arrangements of the passenger accommodations to give satisfaction to all classes of passengers; and, as the fares are moderate, the attention of tourists and travelers is specially directed to the steamers of this Line.

For any further information, apply to Messrs. HANDYSIDE & HENDERSON, Glasgow and Londonderry; to HENDERSON & BROTHERS, Liverpool, Chicago, Leith, Dundee, Christiania, Gothenburg; or to

**HENDERSON BROTHERS, 21 Broadway, New York.**

New York, February, 1871.

# North German Lloyd Steamship Line

BETWEEN

**BREMEN, SOUTHAMPTON, HAVRE, and NEW YORK.**

The favorite and splendid Iron Mail Steamships,

AMERICA, HERMANN,	BREMEN, MAIN,	DEUTSCHLAND, NEW YORK,	DONAU, RHEIN,	HANSA, UNION, WESER
----------------------	------------------	---------------------------	------------------	---------------------------

Leaving Bremen every Saturday,  
 " Southampton every Tuesday,  
 " New York every Saturday.

Also, during the Summer Months,

Leaving Bremen every Wednesday,  
 " Havre every alternate Saturday,  
 " New York (via Southampton) every Thursday.

CARRYING THE UNITED STATES AND BRITISH MAILS.

RATES OF PASSAGE FROM BREMEN, &c.		RATES OF PASSAGE FROM NEW YORK.	
FIRST CABIN.....	\$120. Gold.	FIRST CABIN.....	\$120. Gold.
SECOND CABIN.....	72, "	SECOND CABIN.....	72, "
STEERAGE.....	40, "	STEERAGE.....	35, "

## Steamship Line between Bremen, Southampton, and Baltimore,

by the new Iron Mail Steamships,

BERLIN,	BALTIMORE,	LEIPZIG,	OHIO,
---------	------------	----------	-------

Leaving Bremen and Baltimore (via Southampton) every other Wednesday.

RATES OF PASSAGE FROM BREMEN.		RATES OF PASSAGE FROM BALTIMORE.	
FIRST CABIN.....	\$100. Gold.	FIRST CABIN.....	\$100. Gold.
STEERAGE.....	40, "	STEERAGE.....	25, "

## Steamship Line between Bremen, Havre, and New Orleans

(Via HAVANA),

by the elegant Iron Mail Steamships

FRANKFURT, HANOVER, KOLN, BREMEN, NEW YORK, HERMANN.

Sailing every Fortnight during the Season.

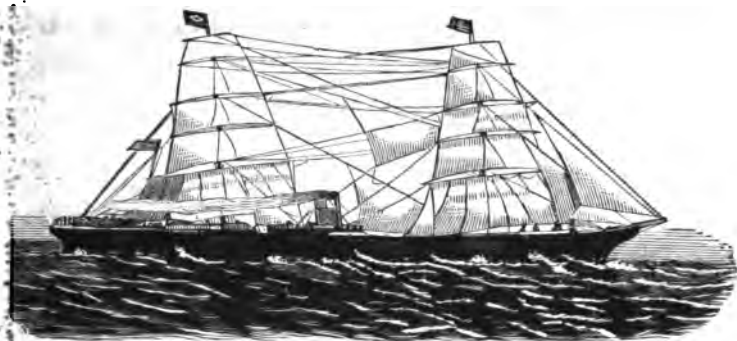
RATES OF PASSAGE FROM BREMEN.		RATES OF PASSAGE FROM N. ORLEANS.	
FIRST CABIN.....	\$135. Gold.	FIRST CABIN.....	\$150. Gold.
STEERAGE.....	40, "	STEERAGE.....	45, "

AGENTS OF THE NORTH GERMAN LLOYD, Bremen.—Keller, Wallis, & Poetlethwaite, Southampton and London; Philllips, Graves, Philllips, & Co., London; L'Herbette, Kane, & Co., Havre and Paris; Wm. Kennedy, and De Leeuw, Philippen, & Roe, Antwerp; Wambersie & Son, Rotterdam; A. Schumacher & Co., Baltimore; Ed. F. Stockmeyer, New Orleans; H. Unger & Co., Havana; and

**OELRICHS & CO., NEW YORK.**

# LIVERPOOL & NEW YORK STEAMERS.

## Carrying the United States Mails.



*MANHATTAN,*  
*MINNESOTA,*  
*WISCONSIN,*

*IDAHO,*  
*DAKOTA,*  
*NEBRASKA,*

*NEVADA,*  
*WYOMING,*  
*MONTANA.*

---

The above Steamers are new, of the largest class, and built expressly for the trade. Have five water-tight bulkheads, and carry experienced officers, surgeons, and stewardesses. The saloon accommodations and attendance are unsurpassed by any Atlantic Steamers.

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**SAILING FROM LIVERPOOL AND NEW YORK ON WEDNESDAYS.**  
**(Calling at Queenstown to land and receive Mails and Passengers.)**

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### PASSAGE.

New York to Liverpool, \$80, Gold.

Liverpool to New York, £15 or £18, Stg. (according to Staterooms).

---

### AGENTS.

**GUION & CO.,**  
Liverpool.

**WILLIAMS & GUION,**  
New York.

# STEAMERS

## OF THE

# GENERAL TRANSATLANTIC CO.

**PEREIRE,  
VILLE DE PARIS,  
ST. LAURENT,  
WASHINGTON,  
VILLE DE BREST,  
NOUVEAU-MONDE,  
ATLANTIQUE,**

**FRANCE,  
PANAMA,  
VILLE DE ST. NAZAIRE,  
VILLE DE BORDEAUX,  
LOUISIANE,  
FLORIDE,  
MARTINIQUE,**

**GUADELOUPE,  
DESIDRADE,  
GUYANE,  
SONORA,  
CARAIBE,  
CACIQUE,  
CARAVELLE.**

### Postal Lines of the General Transatlantic Co.:

- From **HAVRE** to **NEW YORK**, calling at Brest, and vice versa, Twice a month..... **Shortly Once a Week.**
- From **ST. NAZAIRE** to **VERA CRUZ**, calling at Santander, St. Thomas, and Havana, and vice versa..... **Once a Month.**
- From **ST. NAZAIRE** to **ASPINWALL**, calling at Martinique, La Guayra, and Sta. Martha, and vice versa..... **Once a Month.**
- From **PANAMA** to **VALPARAISO**, calling at intermediate ports, and vice versa..... **Once a Month.**

### Branch Lines (Postal):

- From **ST. THOMAS** to **ASPINWALL**, calling at Porto Rico, Hayti, Santiago de Cuba, Kingston (Jamaica), and vice versa..... **Once a Month.**
- From **ST. THOMAS** to **FORT DE FRANCE** (Martinique), calling at Basse Terre [Guadeloupe], Pointe a Pitre [Guadeloupe], St. Pierre [Martinique], and vice versa, **Once a Month.**
- From **FORT DE FRANCE** (Martinique) to **CAYENNE**, calling at St. Lucia, St. Vincent, Grenada, Trinidad, Demerara, Surinam, and vice versa..... **Once a Month.**

The splendid Steamers of the South Pacific Line leave Panama for Valparaíso and intermediate Points of Ecuador, Bolivia, Peru, and Chili, on the 30th of every month, and connect closely with the Steamers of the Pacific Mail S. S. Company, leaving New York on the 15th of every month for Aspinwall.

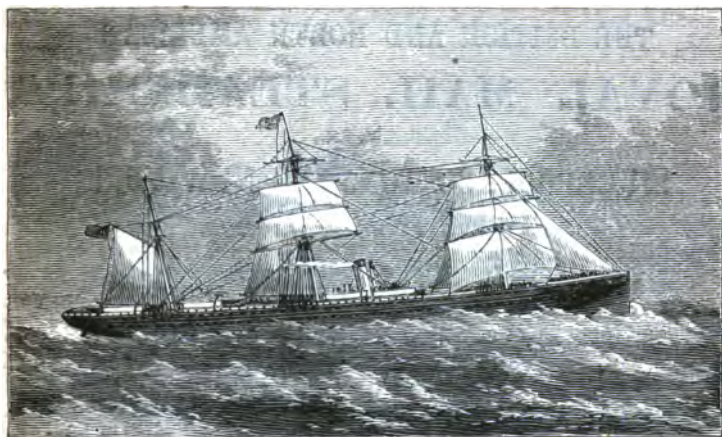
**For Rates of Passage and Freight, Dates of Departure, or further information, apply to**

**GEO. MACKENZIE, Agent, 58 Broadway, N. Y.**



# NATIONAL LINE.

STEAM BETWEEN LIVERPOOL AND NEW YORK.



## THE NATIONAL STEAMSHIP CO.

Dispatch one of their **NEW, FULL-POWERED, FIRST-CLASS, BRITISH, IRON SCREW STEAMSHIPS**

**From LIVERPOOL to NEW YORK every Wednesday,**

Calling at **QUEENSTOWN** the day following.

FLEET.	CAPTAIN.	TONS.	FLEET.	CAPTAIN.	TONS.
SPAIN,-----	Grace,-----	4871	DENMARK,----	Sumner,-----	3724
EGYPT,-----	Grogan,-----	5089	BRIN,-----	Bragg,-----	4040
ITALY,-----	A. Thomson,----	4341	HELVETIA,----	Spencer,-----	3976
FRANCE,-----	W. H. Thompson,--	3676	HOLLAND,----	Simpson,-----	3847
ENGLAND,-----	Kemp,-----	4500	CANADA,-----	Webster,-----	4276
THE QUEEN,---	Andrews,-----	4471	GREECE,-----	Thomas,-----	4310

**From NEW YORK to LIVERPOOL every Saturday,**

**And from NEW YORK to LONDON (direct) every alternate Wednesday.**

**T**HE Saloon Accommodation on board these Steamers is very superior, the State-Rooms being unusually large, and situated in the Poop on Deck—the Poop being 130 feet long.

**RATES OF PASSAGE FROM LIVERPOOL OR QUEENSTOWN:**

**Saloon Passage, 12, 15, & 17 Guineas; Return Tickets, 25 Guineas.**

**CHILDREN UNDER TWELVE YEARS OF AGE HALF FARE. INFANTS FREE.**

Passengers booked to all parts of the United States and Canada at Through Rates.

Passengers booked through from Liverpool to Aspinwall and San Francisco by Pacific Mail Steamers at Reduced Fares. Also, by Rail from New York to San Francisco.

Apply in Paris, to John Arthur & Co., 10 Rue Castiglione; in Brussels, to Thos. Suffel, 96 Montague de la Cour; in Rotterdam, to Wambersie & Son; in Hamburg, to Louis Scharlach & Co.; in Antwerp, to A. Strauss; in Gothenburg, to B. B. Peterson; in Christiania, to Olaf Svenson; in Copenhagen, to N. P. Fredericksen; in Havre, to R. Odinet, 4 Rue de la Chaunsee; in London, to Smith, Sundius, & Co., 17 Gracechurch Street, and Mosses & Mitchell, 55 Gracechurch Street; in Belfast, to Henry Gowan, Queen's Square; in Queenstown, to N. & J. Cummins & Brothers; in Liverpool, to

**The National Steamship Company, 21 & 23 Water Street.**

**And, in New York, to F. W. J. HURST, at the Company's Offices, 69 Broadway.**

# CUNARD LINE.

ESTABLISHED 1840.

## THE BRITISH AND NORTH AMERICAN ROYAL MAIL STEAMSHIPS,

BETWEEN

LIVERPOOL, BOSTON, AND NEW YORK,

CALLING AT CORK HARBOR.

Three Sailings Every Week.

ABYSSINIA,	CHINA,	MARATHON,	SAMARIA,
ALEPPO,	CUBA,	MOROCCO,	SIBERIA,
ATLAS,	HECLA,	OLYMPUS,	SCOTIA,
ALGERIA,	JAVA,	PALMYRA,	SCYTHIA,
BATAVIA,	KEDAR,	PARTHIA,	SIDON,
BOTHNIA,	MALTA,	RUSSIA,	TARIFA.
	CALABRIA,	TRIPOLI,	

From New York every Wednesday and Saturday.

From Boston every Saturday.

### RATES OF PASSAGE.

*From Liverpool to New York or Boston.*

By Steamers not carrying Steerage.

FIRST CLASS..... £26

SECOND CLASS..... 18

By Steamers carrying Steerage.

FIRST CLASS, 15, 17, AND 21 GUINEAS,

According to Accommodation.

*From New York or Boston to Liverpool.*

FIRST CLASS, \$80, \$100, & \$130, GOLD,

According to Accommodation.

Return Tickets on favorable terms.

Tickets to Paris, \$15, Gold, additional.

Steerage, \$30 Currency.

Steerage Tickets from Liverpool and Queenstown and all parts of Europe, at lowest rates.

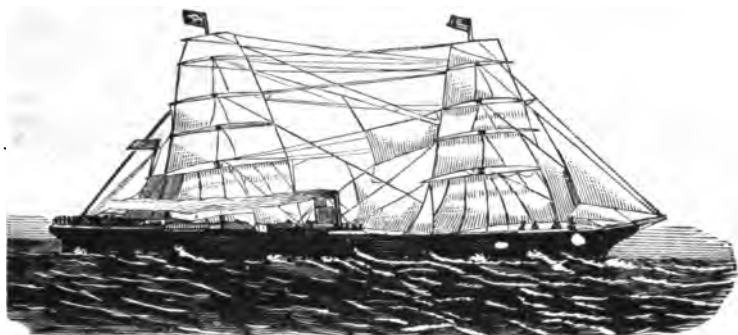
Through Bills of Lading given for Belfast, Glasgow, Havre, Antwerp, and other ports on the Continent, and for Mediterranean ports.

For Freight and Cabin Passage, apply at the Company's Office, 4 Bowling Green, N. Y.

For Steerage Passage, at 111 Broadway, Trinity Building, N. Y.

**CHAS. G. FRANCKLYN, Agent.**

# AMERICAN LINE.



## UNITED STATES MAIL STEAMERS BETWEEN **Liverpool and Philadelphia.**

The first-class, full-powered Iron Steamships

PENNSYLVANIA.	INDIANA.	KENILWORTH.
ABBOTSFORD.	OHIO.	ILLINOIS.

**From Liverpool for Philadelphia every Wednesday.**

**From Philadelphia for Liverpool every Thursday.**

*Calling at Queenstown to embark and land Mails and Passengers.*

THE AMERICAN STEAMSHIP COMPANY is the only TRANSATLANTIC LINE sailing under the UNITED STATES FLAG. All the Steamers are fitted with Life Rafts, in addition to an extra number of Life-Boats and Life-Preservers. The accommodation for all classes of passengers is equal in elegance and comfort to any of the European Steamship Lines. Every Steamer carries a Surgeon and Stewardess.

**Cabin Passage, 15 to 20 Guineas; Return Tickets at reduced rates.**

**Steerage Passage** as low as by any other Line.

**Intermediate Passage.** Superior accommodation, including Beds, Bedding, and all necessary Utensils, and separate table, £3 3s. extra.

Apply in Paris, to Andrews & Co., 10 Place Vendome; in Havre, to Burns & MacIver; in Antwerp, to H. Klein & Co.; in Rotterdam, to Wambersie & Son; in Bordeaux, to James Moss & Co.; in Hamburg, to Uhlmann & Co.; in London, to Gilead A. Smith & Co., 23 Change-alley, Lombard Street; in Glasgow, to M. Langlands & Sons; in Dundee, to J. T. Inglis; in Belfast, to E. J. L. Addy, 3 Custom-House Square; in Queenstown, to N. & J. Cummins & Brothers; in Liverpool, to

**RICHARDSON, SPENCE, & CO., 17 & 19 Water Street.**

And in Philadelphia, to

**Peter Wright & Sons,**

General Agents, 307 Walnut Street.

# THE PARIS COMMUNE.

THE RISE AND FALL OF THE PARIS COMMUNE IN 1871; with a Full Account of the Bombardment, Capture, and Burning of the City. By W. PEMBROKE FETRIDGE, an Eye-Witness of the Events described, Editor of "Harper's Hand-Book of European Travel," "Harper's Phrase-Book," &c. With a Map of Paris and Portraits from Original Photographs. Large 12mo, 516 pages, Cloth, \$2 00. Published by HARPER & BROTHERS, N. Y.

## FROM NAPOLEON III.

4th November, 1871.

Monsieur W. PEMBROKE FETRIDGE, Paris.

MONSIEUR,—The Emperor has charged me to inform you that he has received your letter, also your history of the Paris Commune.

His Majesty has read the work with the greatest interest, and has requested me to express to you his sincere thanks.

Receive, Monsieur, the assurance of my distinguished consideration.

COUNT DAVILLIER.

## FROM MR. WASHBURNE.

LEGATION OF THE UNITED STATES, PARIS, October 27th, 1871.

MY DEAR MR. FETRIDGE:

You have my sincere thanks for sending me a copy of your history of the Commune of Paris. I have read it with great pleasure. You have grouped together the facts and given your narrative all the interest of a romance. In after years the perusal of it will bring to our minds the wonderful events which you and I witnessed, and which filled the civilized world with horror.

Believe me, my dear Mr. Fetridge,

Very sincerely and truly yours,

E. B. WASHBURNE.

W. PEMBROKE FETRIDGE, Esq., Paris.

## FROM GENERAL READ, *United States Consul General.*

PARIS, 87 AVENUE D'ANTIN, CHAMPS ÉLYSÉES, November 9th, 1871.

My most sincere thanks attend you, my dear Mr. Fetridge.

I have read the history of the Commune with absorbing interest, and I must frankly confess that you have deprived me of two nights' rest. Not that I look upon my time as lost, for your narrative is wonderfully attractive. It is also so consecutive in its treatment that the stirring and terrible scenes of that most remarkable drama in French history, through which we both passed, arise before me with almost painful accuracy.

You have given to the world the most complete and the most picturesque idea of the extraordinary events of the Second Siege which has appeared.

A somewhat intimate acquaintance with the difficulties attending such a literary performance—among others the apparent impossibility of separating fact from fiction—enables me to congratulate you most heartily upon the tact and judgment which you have displayed in the construction of your work.

You and I do not agree upon certain points; but, when we differ, I am led to respect your ability, and to admire the skill with which you present certain arguments to which I can not entirely give my assent.

You deserve great credit for having remained in your exposed quarters, coolly watching the events whose progress you were chronicling moment by moment. Having witnessed your *sang froid* during the most trying hours, I am happy to bear my personal testimony to your entire fitness to judge dispassionately the situation.

With renewed acknowledgments, therefore, and great respect, I have the honor to remain, my dear Mr. Fetridge, your friend,

JOHN MEREDITH READ, JR., M.R.S.A., F.R.S.N.A.

W. PEMBROKE FETRIDGE, Esq., 13 Avenue de l'Impératrice, Paris.



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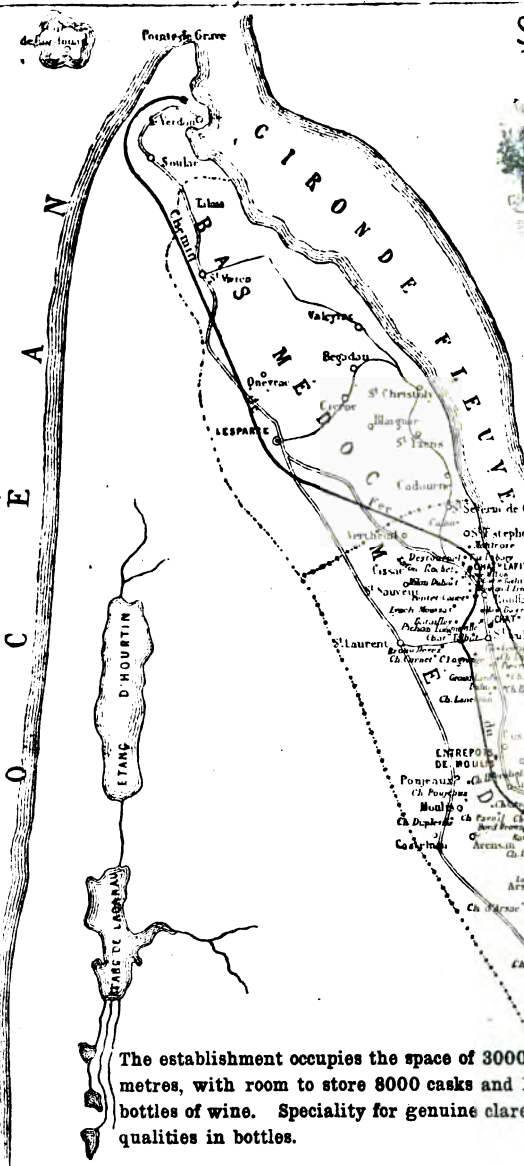
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